

COLOUR DESIGNS FOR MODERN INTERIORS

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EIGHTY PLATES IN FULL COLOURS

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COLOUR IN INTERIOR DECORATION YESTERDAY AND TODAY

We know that in bygone centuries colour together with moulding played a decisive part in the arrangement of a room. Just as there were mathematical principles for the building of façades and geometrical rules for the dividing up of plans, so in the baroque style there were definite directions as to the choice of colours in a suite of rooms. The crimson and gold of the throne-room were the culmination, and the garments of the great state receptions were toned to suit that background.

If we look at the magical colour schemes of such 17th and 18th century rooms and compare them with ours today, we are struck most of all by the sureness with which the instrument of colour was handled and the magnificence of the effects it produced. But how little of what we see can we take and use in our rooms today. Perhaps a single delicate tone or a lovely blend now forgotten or perhaps the effective contrast between two shades. We are conscious even without thinking about it, that rooms coloured with such a well-filled palette, as were those of the baroque and rococo periods are no fitting framework for the dull shades we wear today. Even in our most festive garments, we should

cut rather a sorry figure against such a background, — for those of every day it would be impossible. And this is not only the case with the abodes of royalty; the plainer house of the citizen of those decorated days shows to our eyes an excess of colour and of ornament that we should not care to copy in the rooms we live in. We wish rather to protect them from another such overloading, if, now that the „New Architecture“ has resulted in a general clearing out of the interior, art and craftsmanship should come into their own again.

In this connection might be mentioned the weariness of the senses which affects the townsman consequent on the countless impressions of images received by the brain during the course of his day. Not much less wearing was the life of the previous generation and yet it hung brightly coloured and strongly patterned papers on its walls and used curtains and covers which were very nearly as tiring. What has happened to give us our preference for straight lines and quiet pale colours? Is it simply pleasure in pure form as a reaction against machine-made and therefore now meaningless ornamentation or what?

We can leave aside in our considerations what

were called „period rooms“ 30 or 40 years ago or even more; they were imitations of bygone epochs, and are characteristic of their time simply by the fact that they existed and also by the choice of the period which the occupants wished to re-live. Characteristic of the conditions of life they are not; the only things that are of value in that way are those which result from an attempt to create instead of imitate.

In this connection there has arisen in our own days a circumstance which indicates to us other ways than those of the epoch before us, for using that many-sided instrument, colour — ways which enjoin on us that restraint which through incapacity and lack of sureness impoverished most unnecessarily and unjustifiably the realm of colour. This circumstance is the fact that we open our rooms to the outside world so much more today, and this living picture, framed in the wide window must of necessity have a definite effect on the interior and the equipment.

The best rooms in old houses were always in the front of the house, often facing the street; and were lighted by narrow and high windows, generally half-covered by curtains. Without strong colours and variety of line, such rooms would have been cold and lifeless. Today we build our rooms as much as possible away from the street and opening into the garden as widely as circumstances will allow. In summer they are sheltered from the sun by bright-coloured awnings, and the windows are shut back or sunk. On fine days light and colour come flowing in through this gateway which has been opened for them; even in bad weather the picture of the garden (or of the street, or the square if such must be) is with the occupant from morning till evening, far more than was formerly the case. Is all this just chance? Is it a fashion which will soon change again? We do not think so. The recognition of the health-giving properties of sunlight has brought about a real „return to nature“, which has gone deep into our life; and

the „New Architecture“ with its improved living materials and its striving after suitable has the merit of having given us sunny rooms to live in. Exaggerations will surely wear or find their level but the large window and the wide glass door bringing one nearer to open air are things which the townsman never give up.

It will easily be seen that the necessary sequence of all this must be a certain restraint in the matter of colour and ornament; and in the attempt to restore them to us it must be remembered that the greater the amount of admitting the outside world, the greater caution needed in colouring and ornamentation. Indoors a bright green paper with a pattern of large flowers, and outside the window the different green of the turf and the bright colour of the borders — indoors wine-red walls and beyond the balcony door the brown-red of autumn — in front of the window the sunny flower-beds, outdoors, competing with them, other shades and other colours — such things as these spoil most beautiful effects and cause unbearable contrasts.

The recognition of this does not mean at all that we must be content with white walls and ceilings, and plain-coloured upholstery, and rooms do without pictures and sculptures. But it does mean that — to begin with the last-mentioned — we must limit ourselves to just a few works of art which will not dominate the room but subordinate themselves to it. It means that we must avoid anything glaring or gaudy and that the smaller objects should be intensively coloured; that the walls should be in light shades, with only a slight pattern, of a colour that will gain, not lose, by the reflection of the sunny world outside. For the room must be reflecting the mood of the world outside and not spoil one's peep of nature by maintaining an inflexible attitude of its own.

Working along these lines, there is plenty

the decorator to do; and many are the possibilities of improving the room by means of colour, according to definite laws. First there are the height and the size. Rooms which are too high and strongly lighted can be made to look lower, if the ceiling is coloured darker than the walls. If on the other hand the room is too low or not well lighted, the ceiling must be white or very nearly so, for the reflected light is needed. The smaller the wall surface (and the closer to one's eyes, therefore) the less can one bear strongly-marked patterns in endless repetition. The aspect also must be considered. North rooms need warm tones, colours containing red, orange or yellow. Rooms with southern aspect get the most out of the sunlight outside, if they are coloured in light neutral tints such as light grey, cream or ivory. Blue, it must be remembered, absorbs light and makes the room cold: whereas green in its lighter tones and yellow most of all stimulate the mind and make it cheerful. At the same time we must not forget that the warmer colours stand out more, thus bringing the walls nearer and making the room appear smaller, whereas walls painted in colder tones have a tendency to recede, which increases the size of the room. The shade and the strength of a colour are in their effect on us dependent not only

on the extent of surface and the amount of light falling on it, but also to a very high degree on the other colours which enter our field of vision at the same time. Thus there are combinations of colours in which the one throws up the other and increases its effect, and combinations in which the colours clash and kill each other. Of course people are very different in their likes and dislikes both of single colours and of combinations.

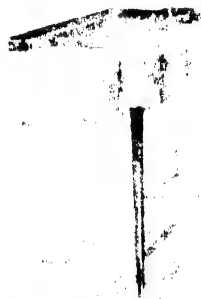
Anyone who, out of a train of ideas that belongs to factory-building limits living-rooms to the purely functional, commits a grave error of thought. It is true that he is avoiding all the things which have disturbed us in the over-filled rooms of the last decade; but he is running the risk of creating cold, unhomely rooms — rooms in which all those who for their inner comfort need something above and beyond mere utility are bound to feel chilled. We welcome the attempts to bring back into our rooms colour and ornament but would offer a warning not to proceed too impetuously and impatiently, ignoring the limits which have been set to the use of these two most important elements by the notable change referred to early in these pages. This change has won itself a strong position in the present style of life.

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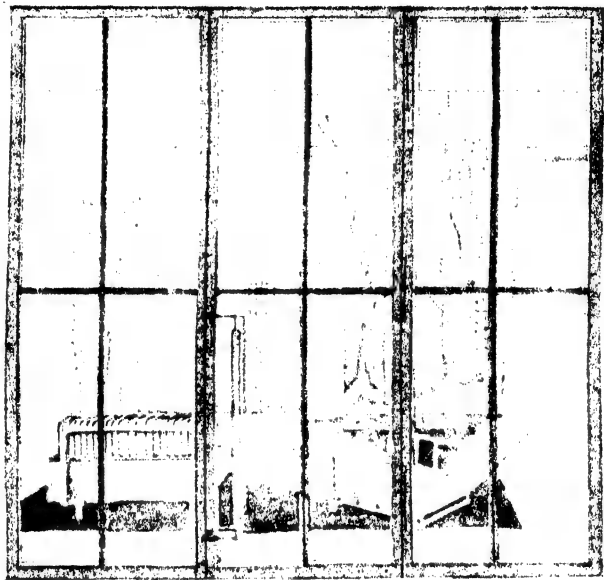




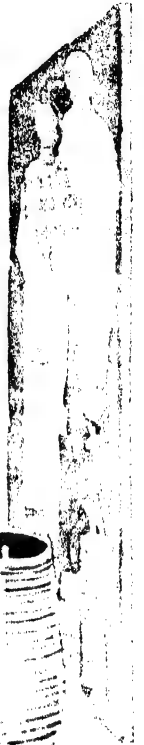


HUGO KAMMERER
BERLIN 1932.

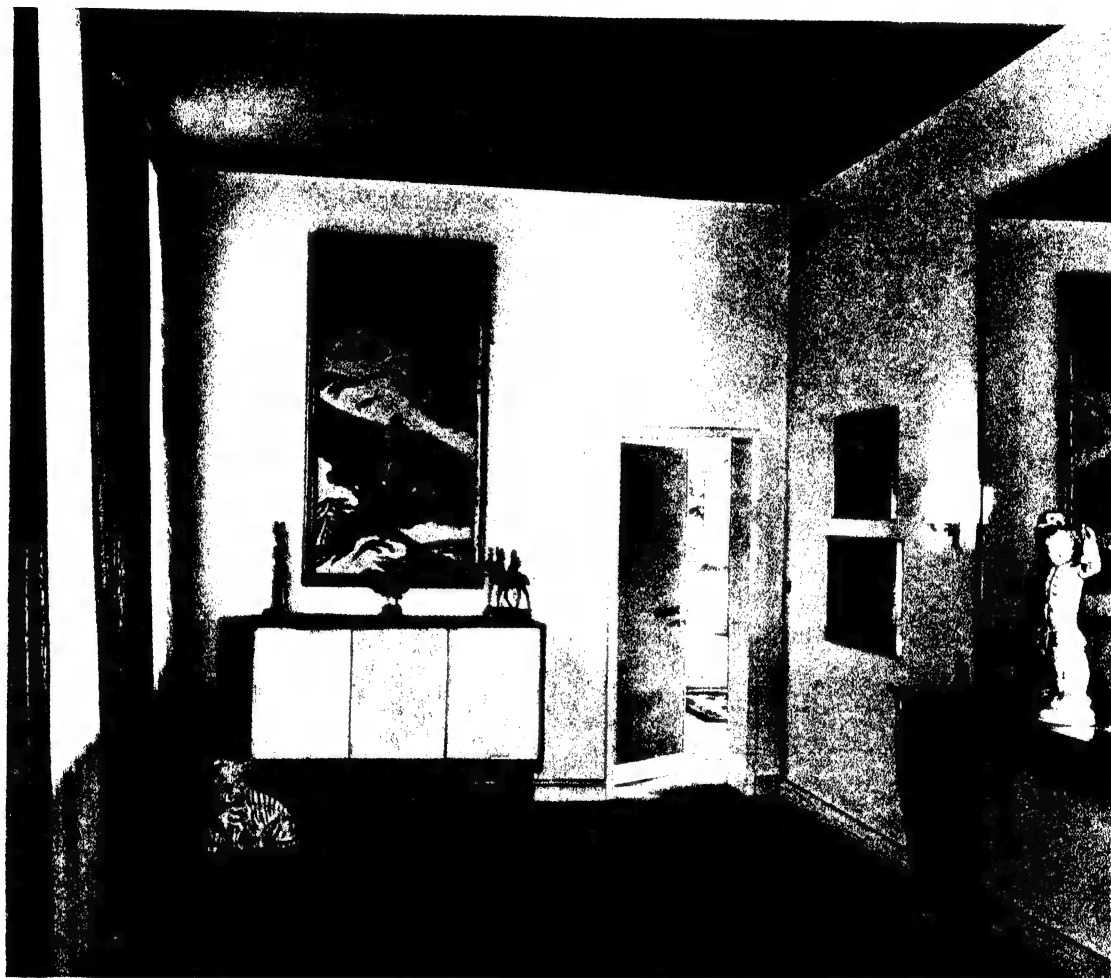
Vestibule

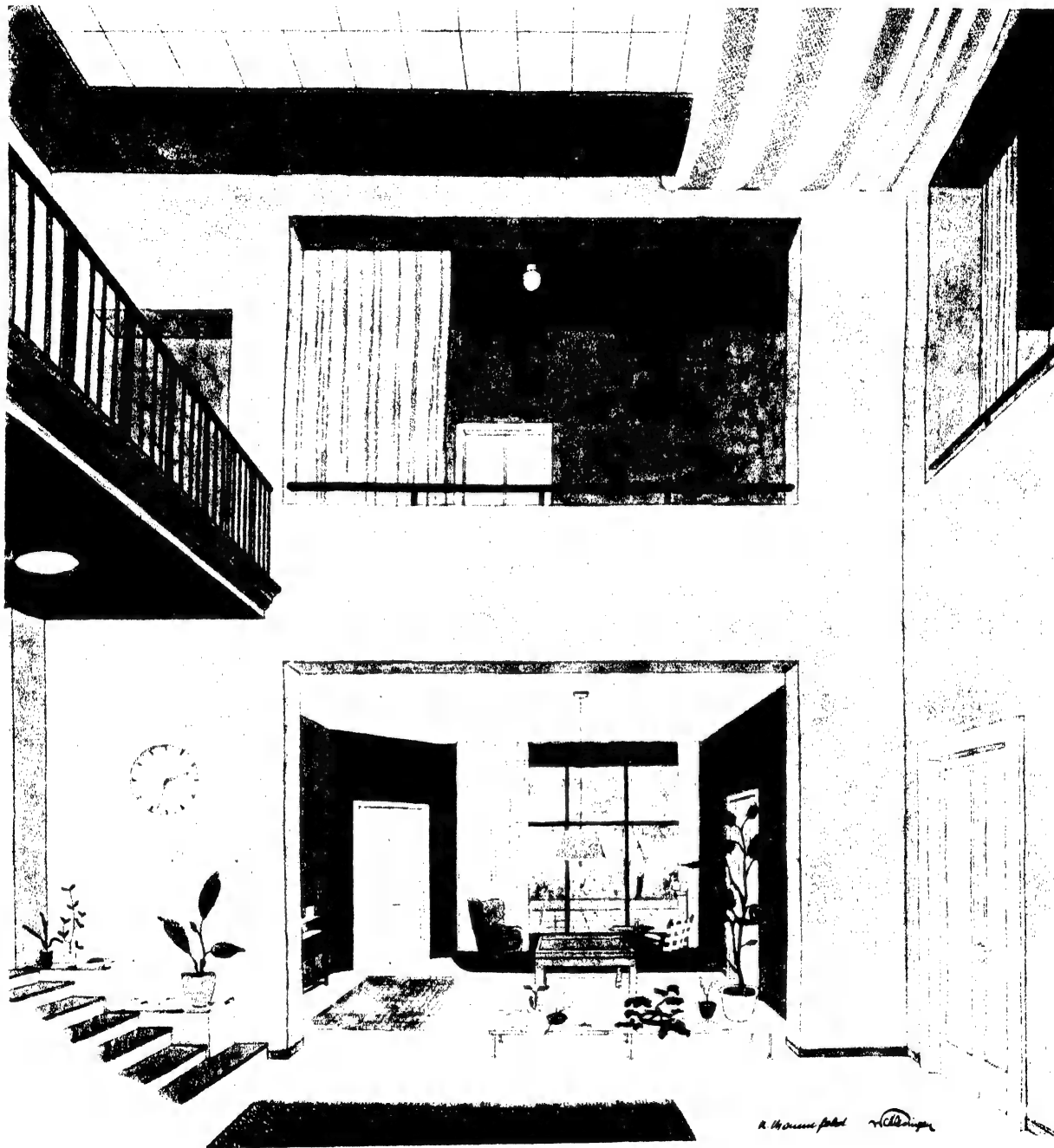


H. Kämmerer



Vestibule

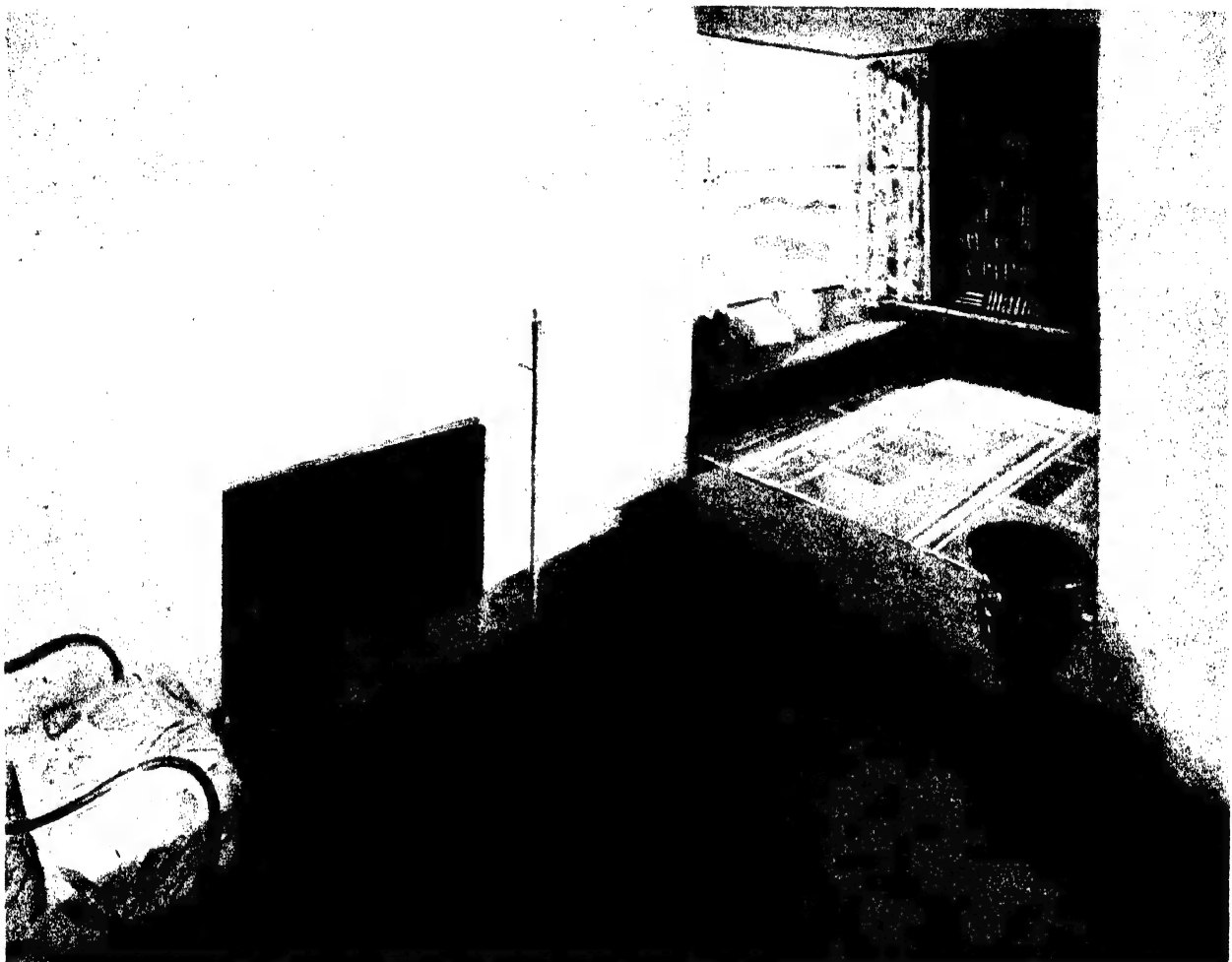


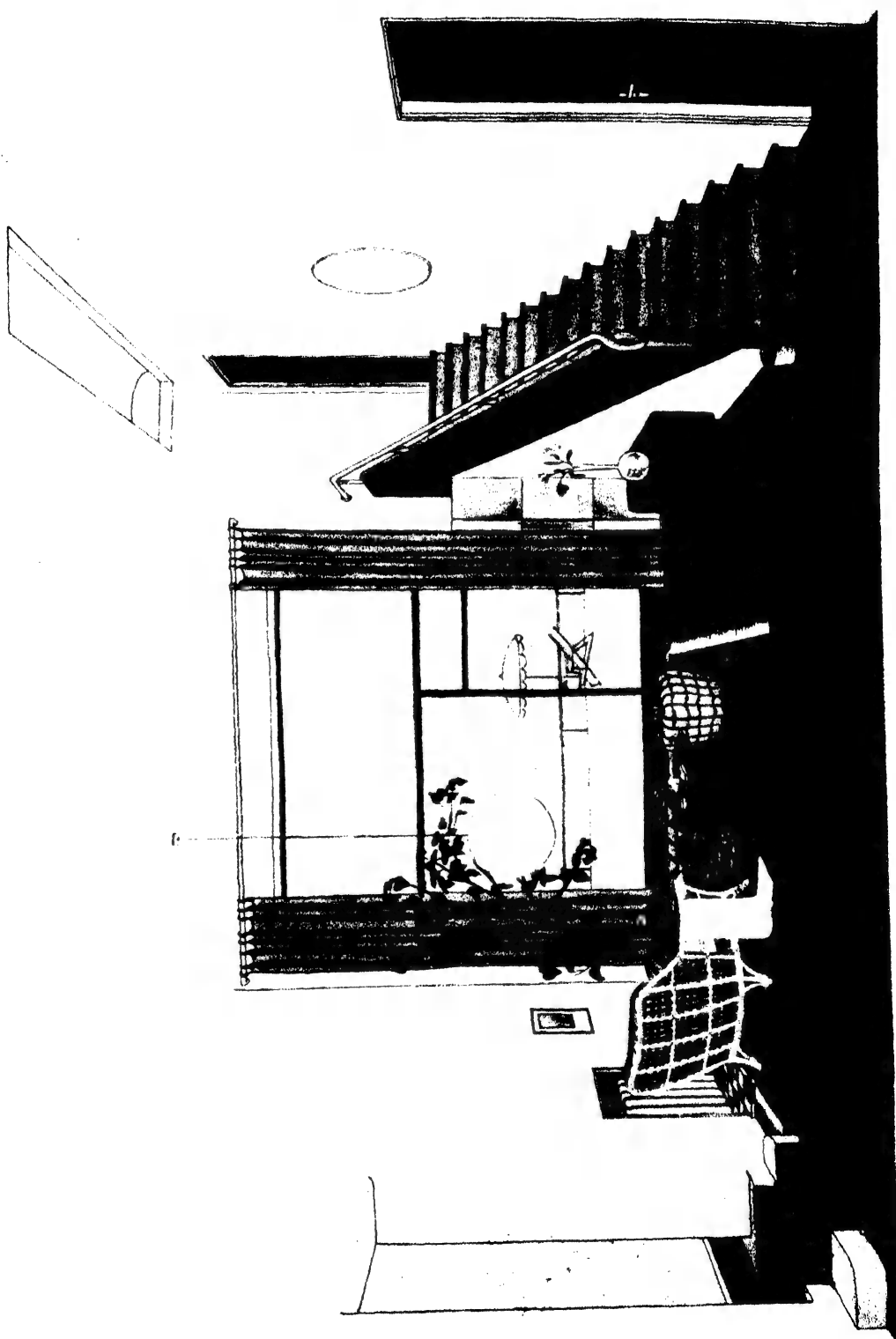


Two-storeyed hall

Hall

R. Baumfeld & N. Schlesinger





Living-room

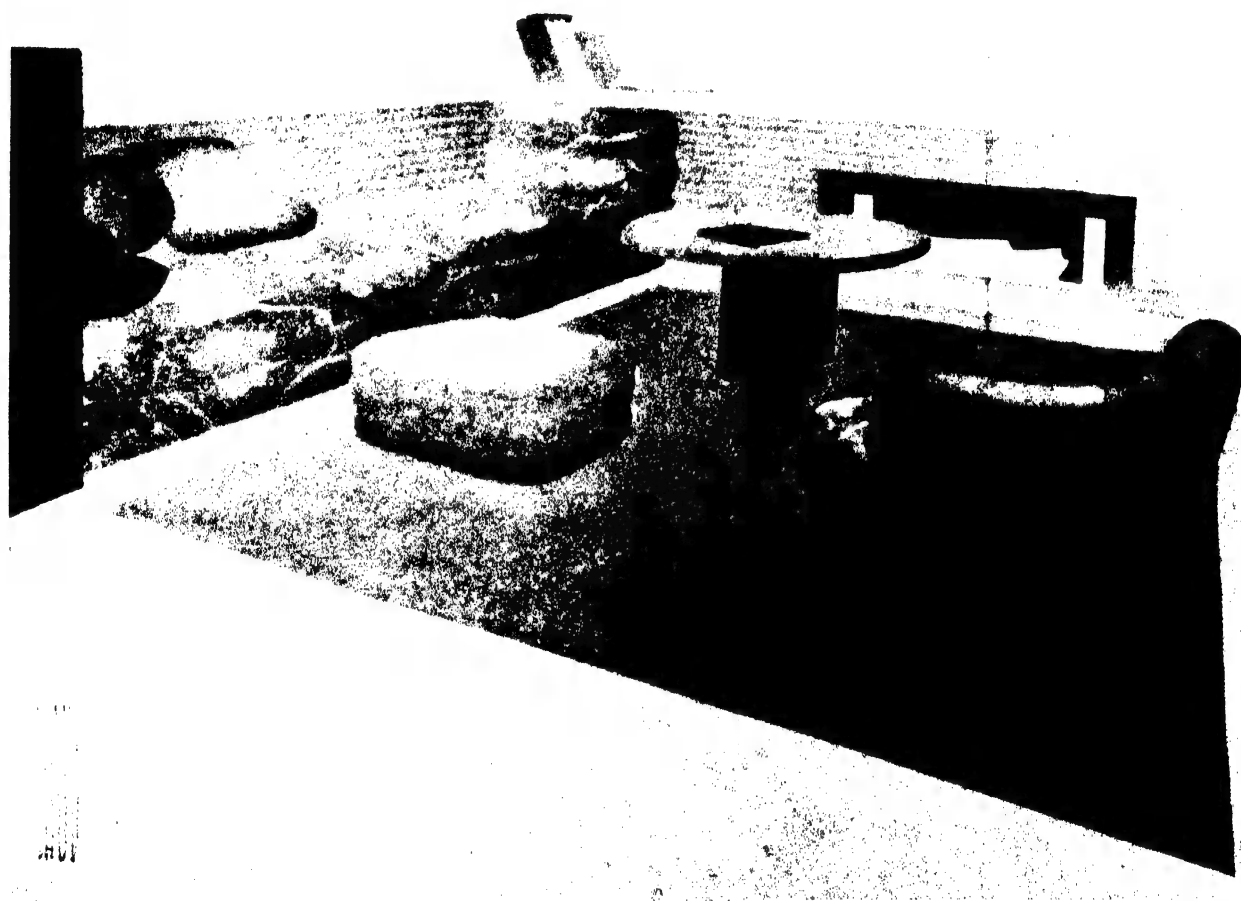
Living-room



Room in a tower

Pièce dans une tour

R. Pommerenke



Chimney corner

Coin de cheminée

F. Jaud



Hall and fireplace

Hall avec cheminée

F. Gebhard



Hall

Hall

H. Kämmerer



Corner of a living-room

Coin de cheminée

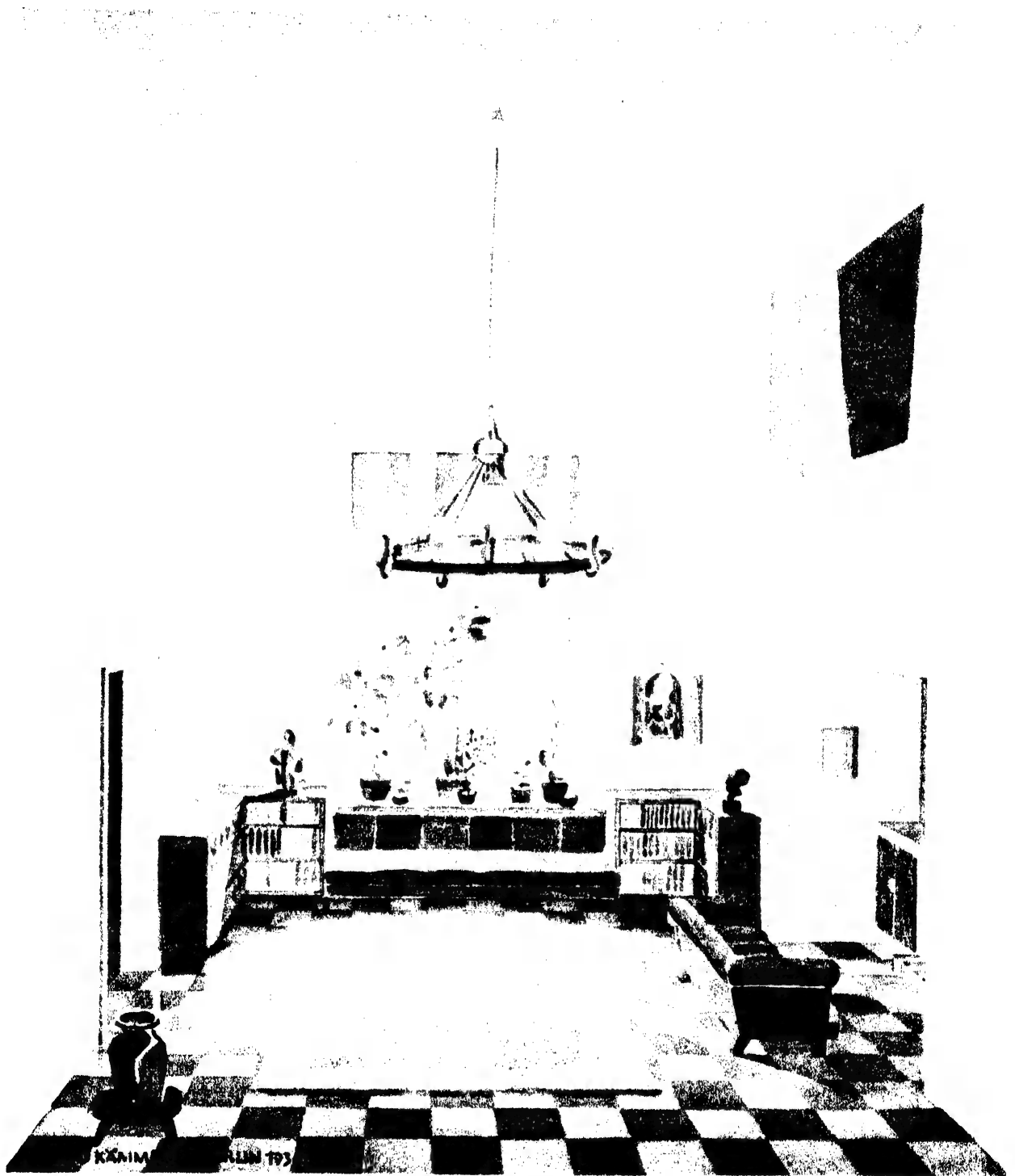
C. Müller



Hall

P. László

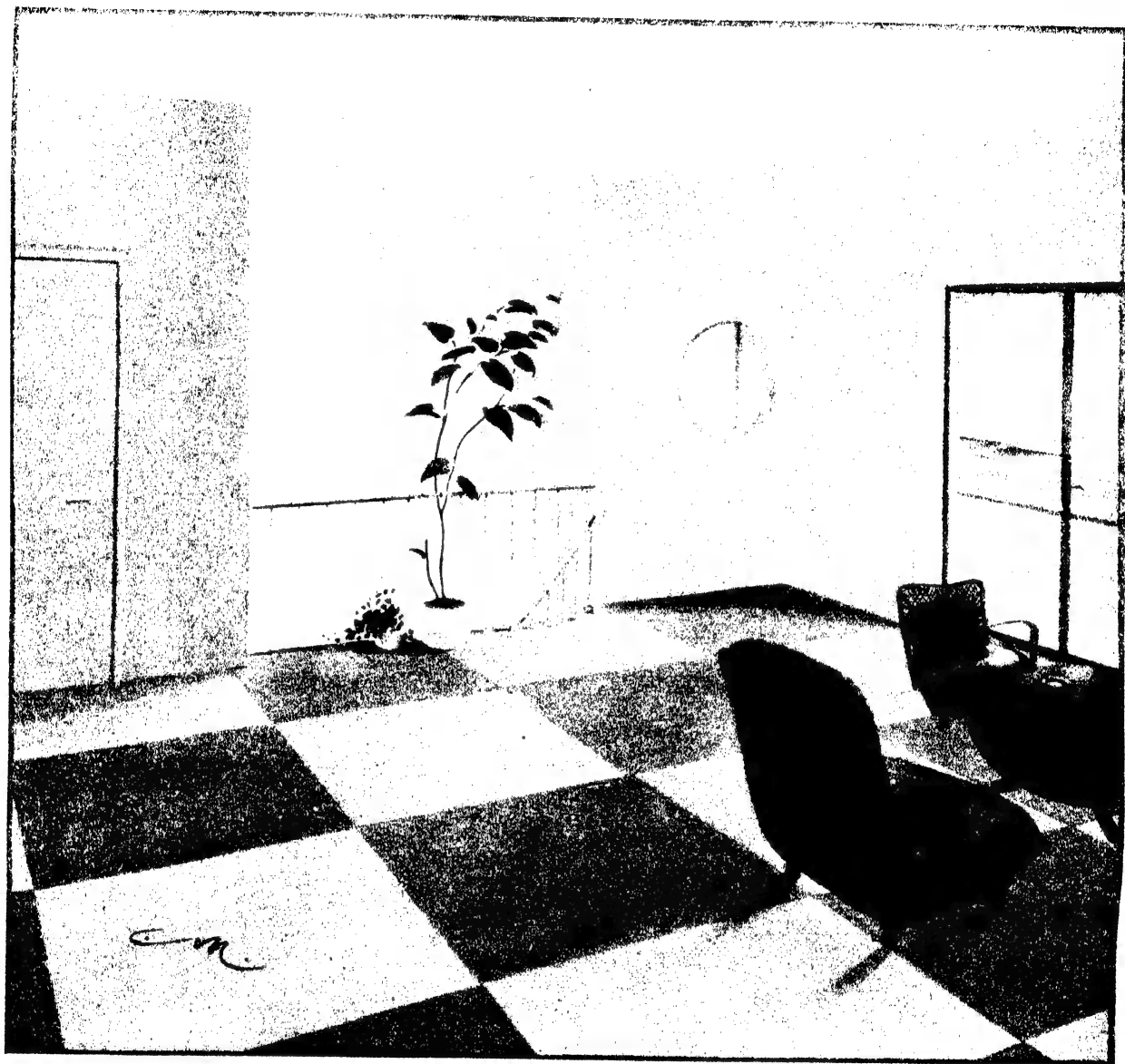
Hall



Two-storeyed hall

Hall à un étage

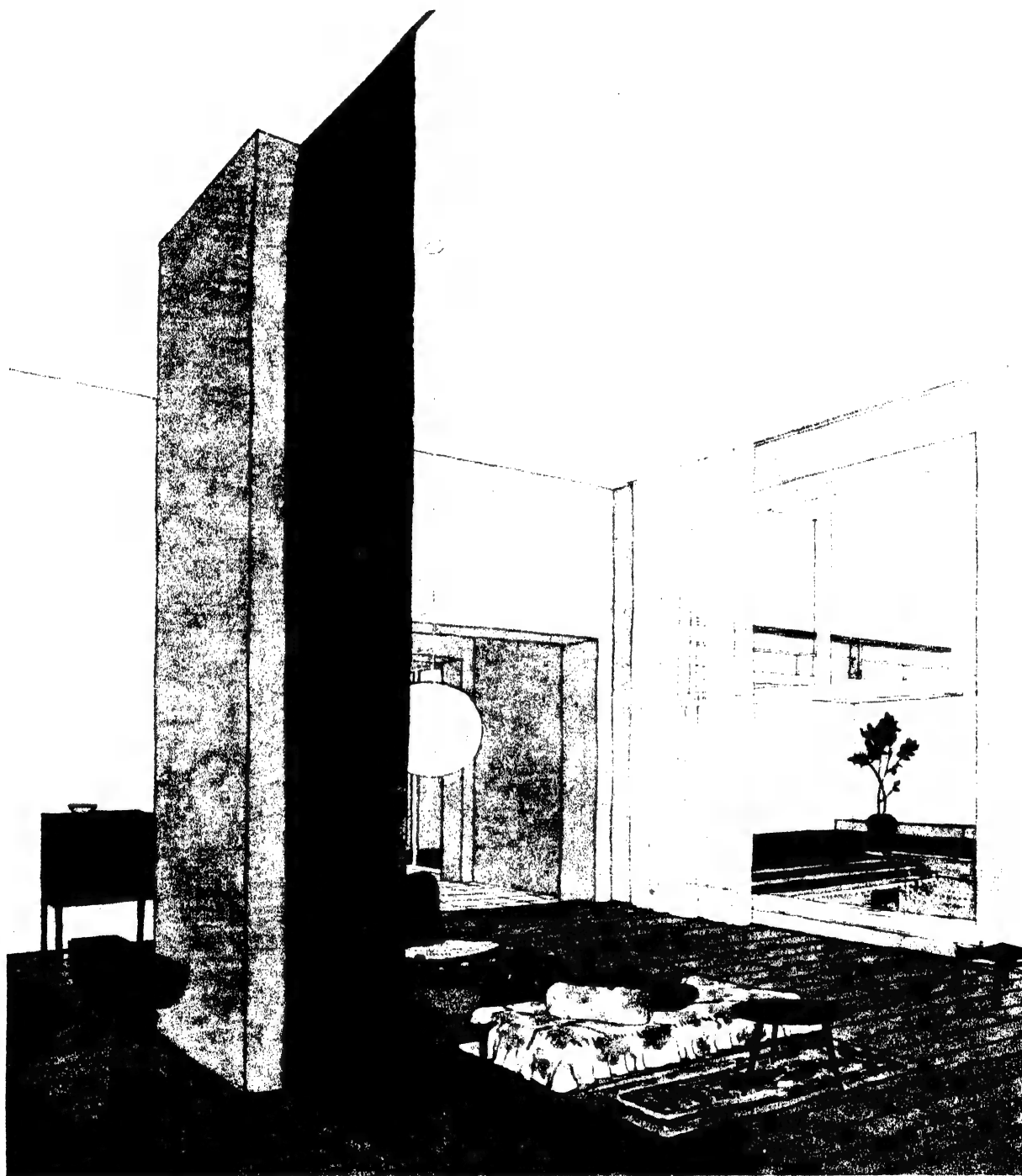
H. Kämmerer



Upper landing

Palier

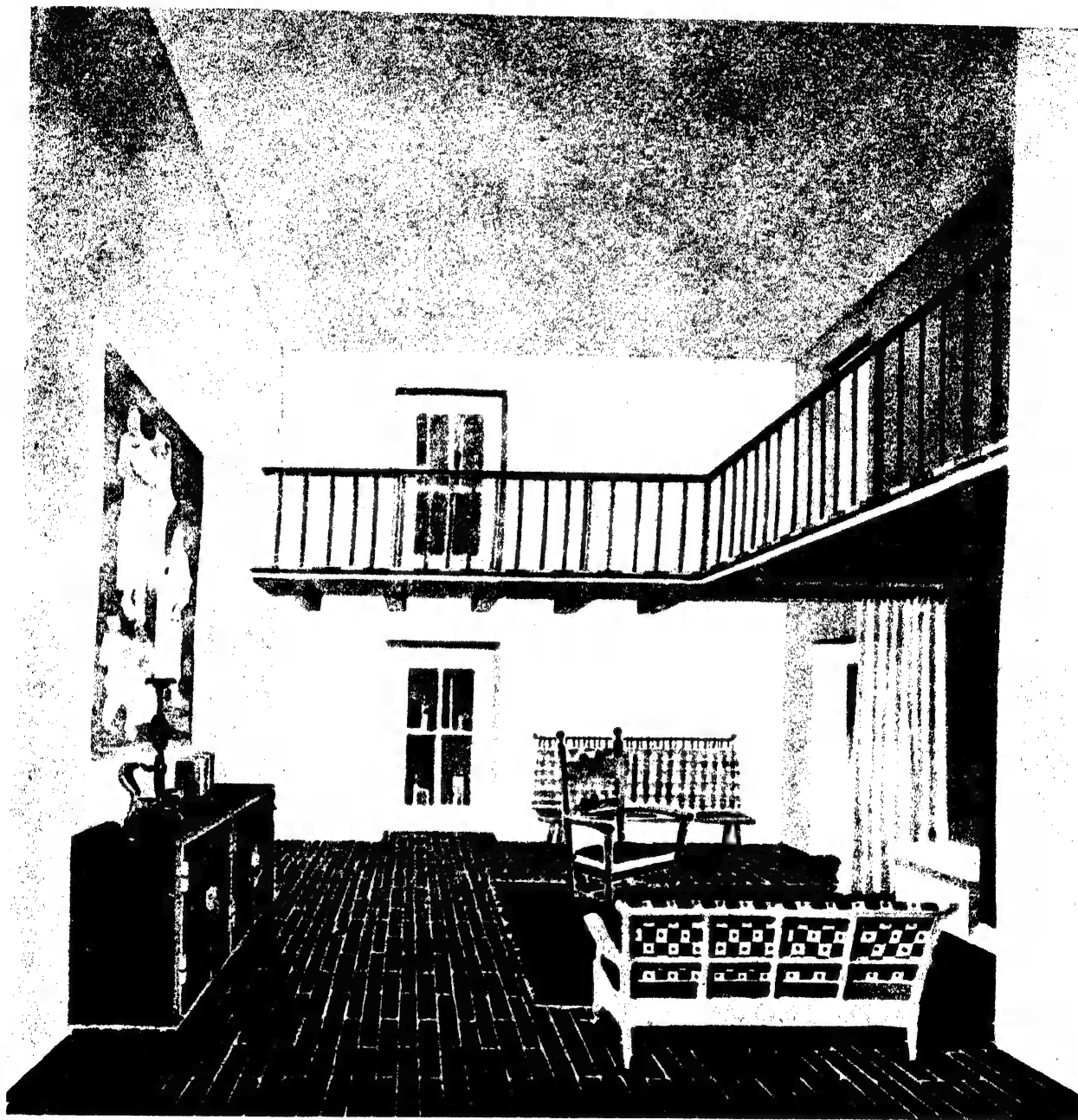
C. Müller



Living-room

Living-room

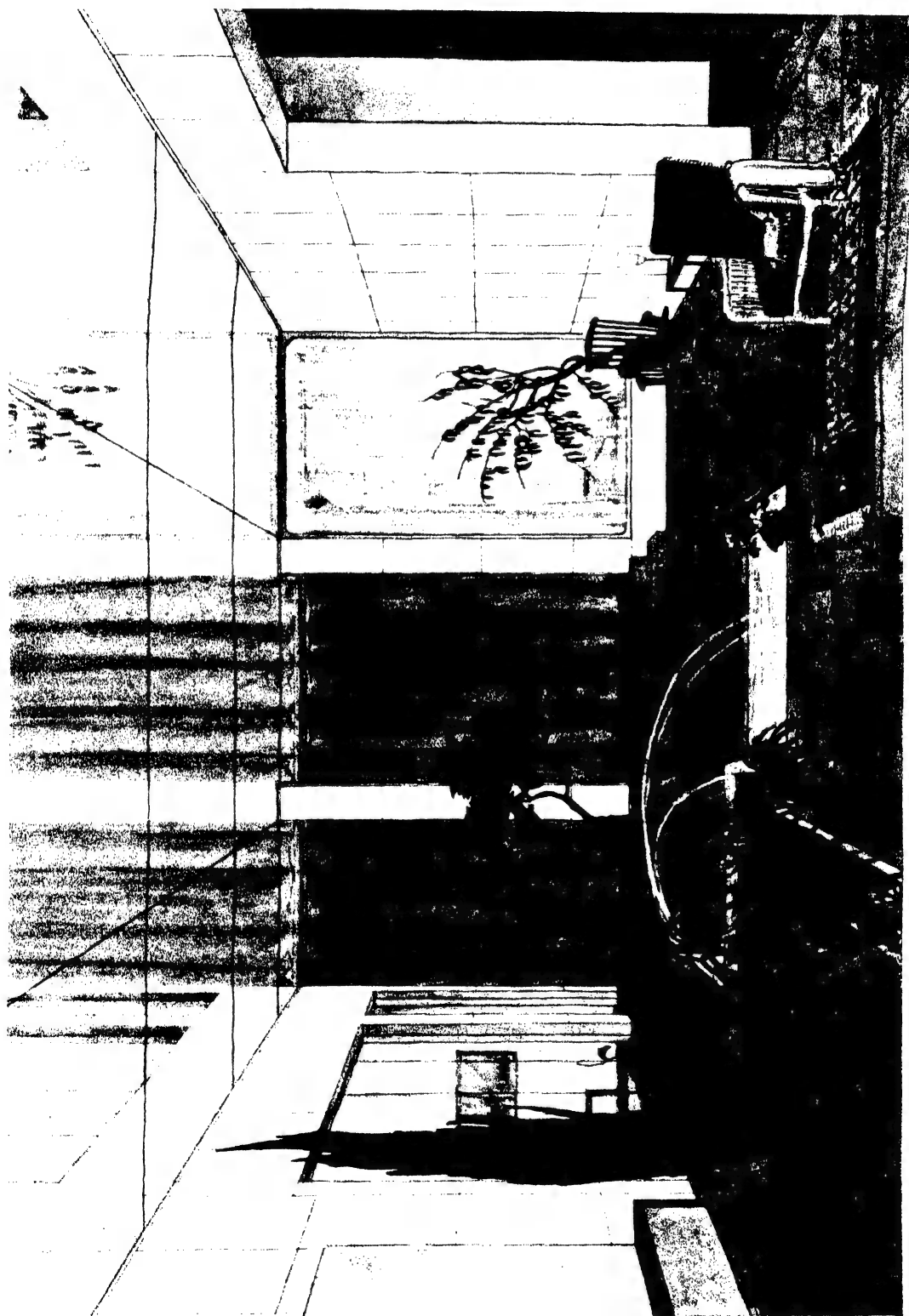
J. Salck



Hall with gallery

hall avec galerie

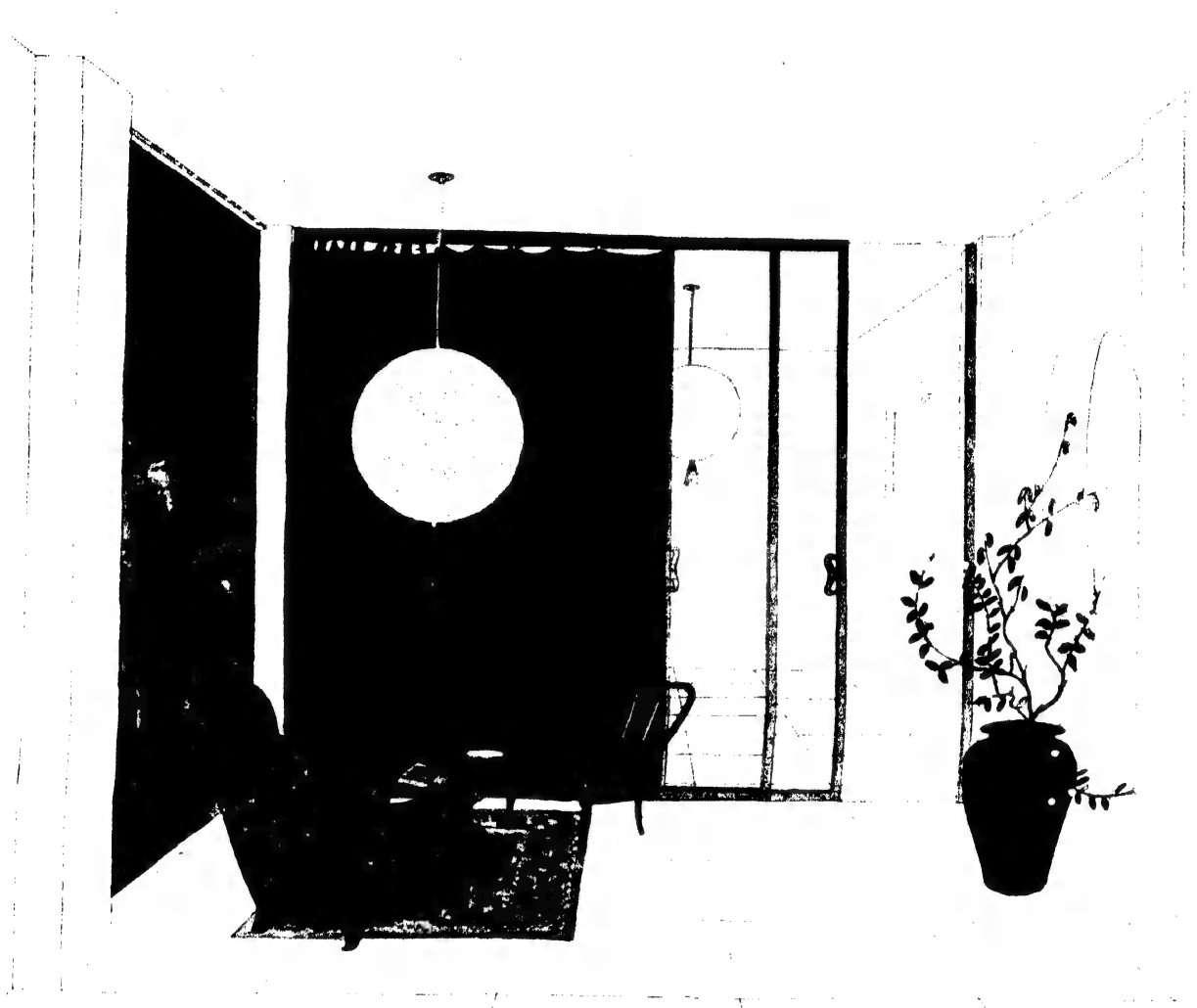
H. Kämmerer



Conservatory

F. Janeba

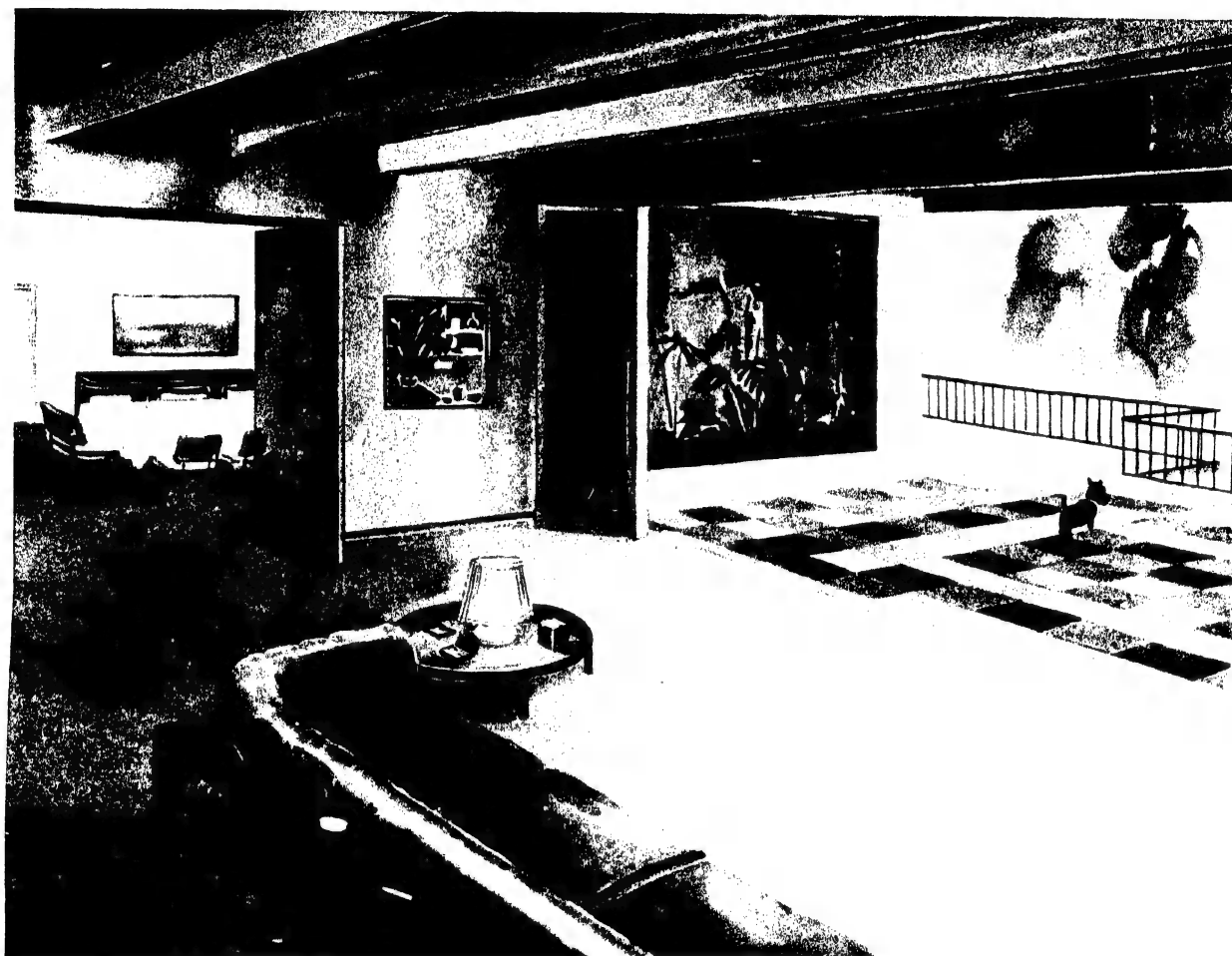
Jardin d'hiver



Reception room

Salon de réception

A. Fleiner



Hall with terrace

Hall avec terrasse

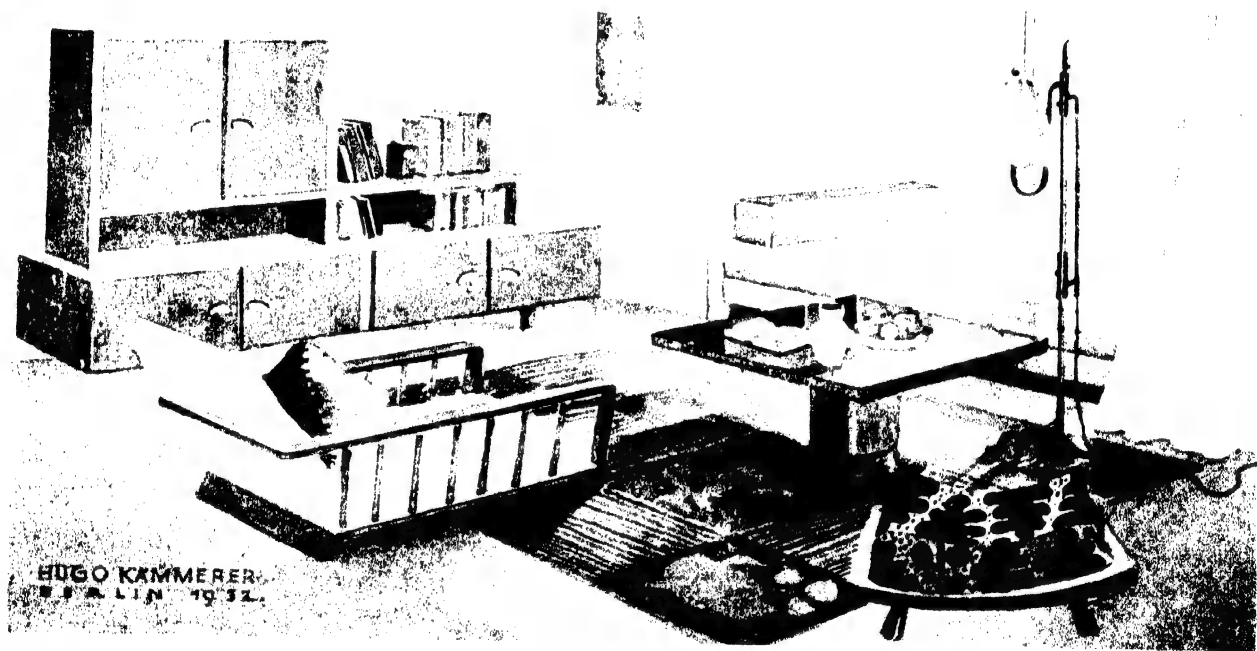
P. Laszlo



Hall

P. Laszlo

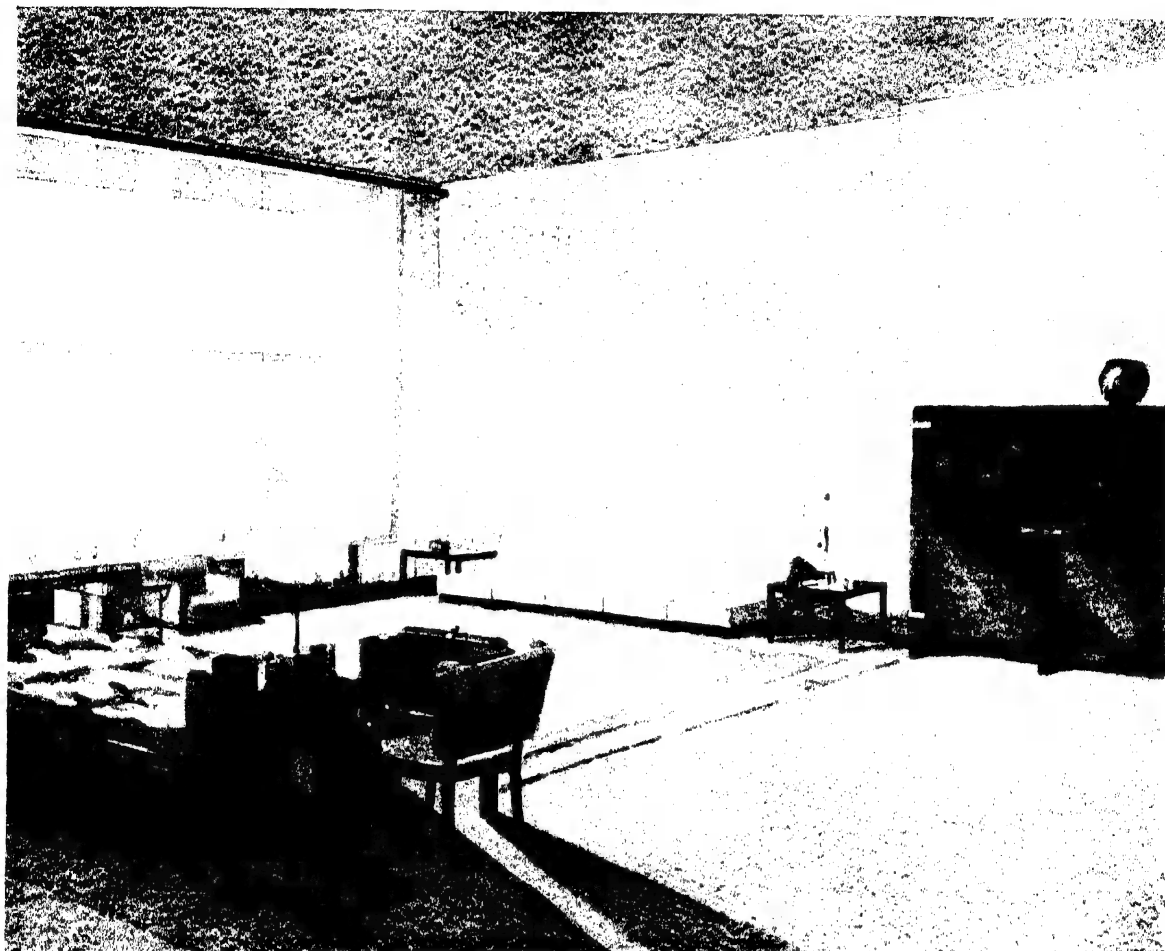
Hall



Living-room

H. Kämmerer

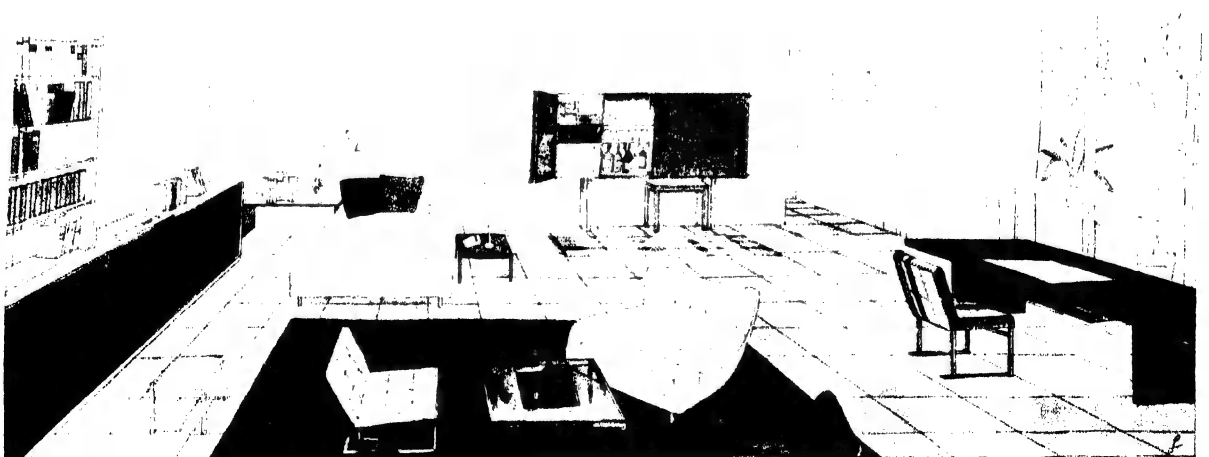
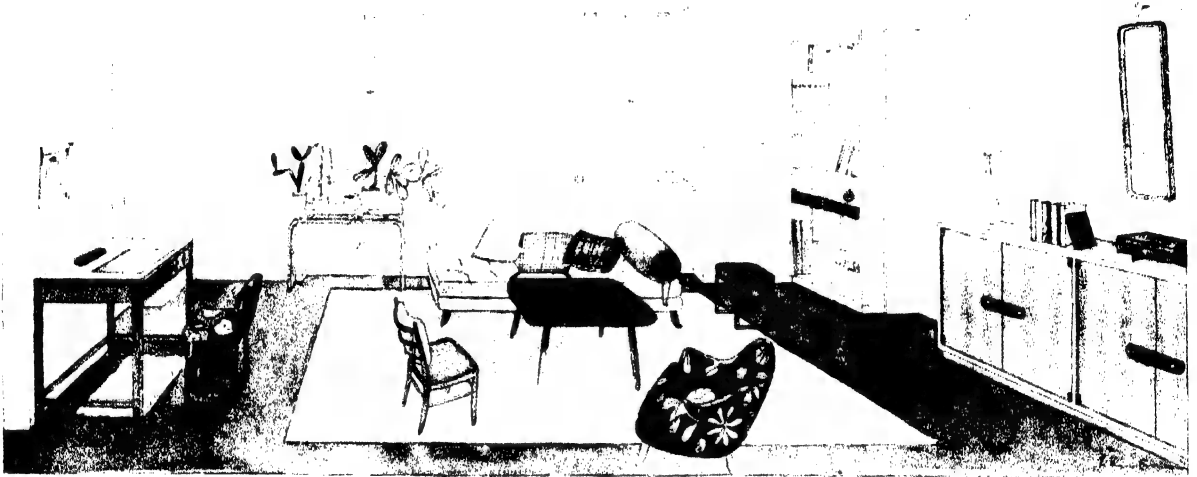
Living-room



Living and reception room

Living-room et salon de réception

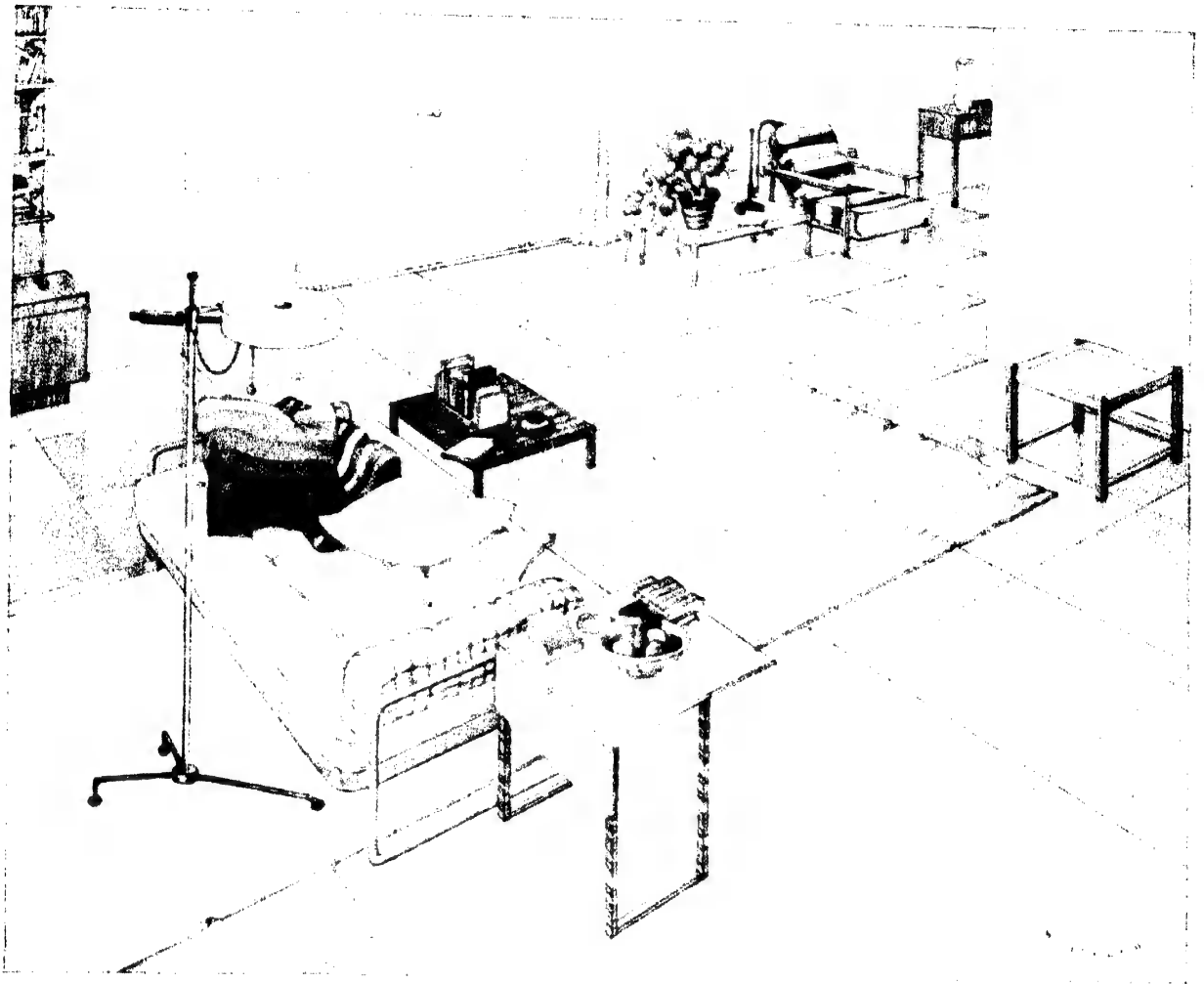
B. Kaminski



Boudoir and study

Boudoir et cabinet de travail

J. Hillerbrand



Garden room

Chambre donnant sur jardin

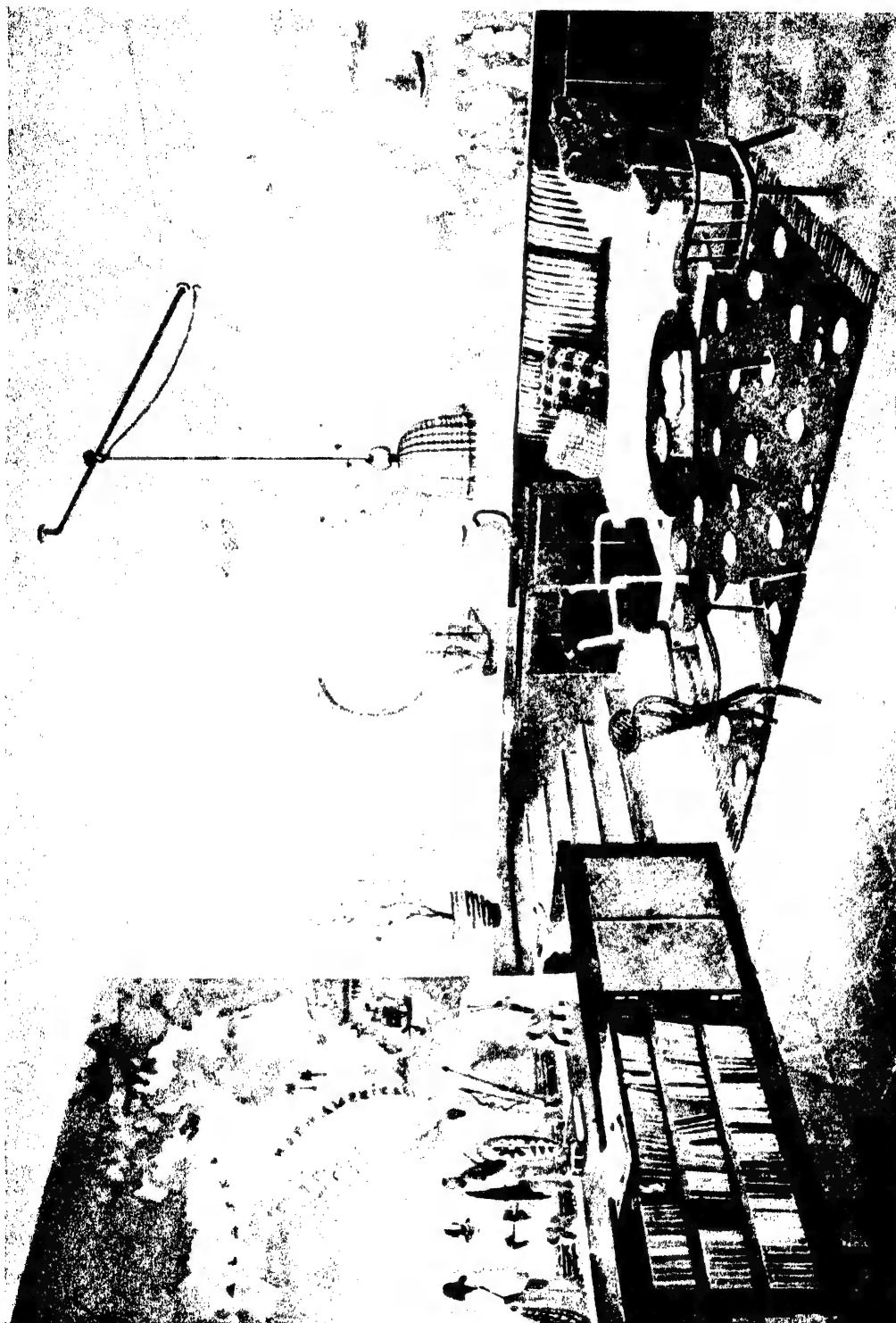
W. Gutmann



Living-room and study

Living-room et studio

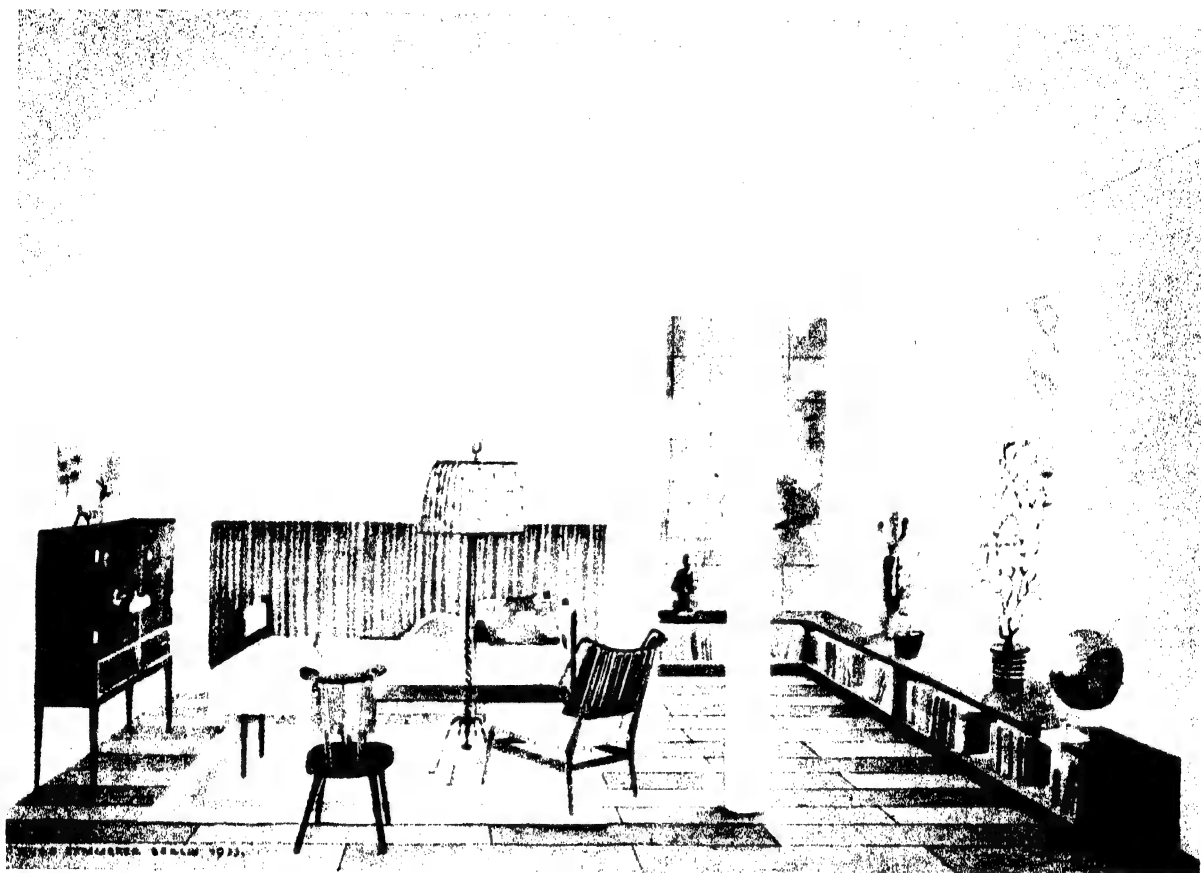
P. Laszlo



Hall

II. Kämmerer

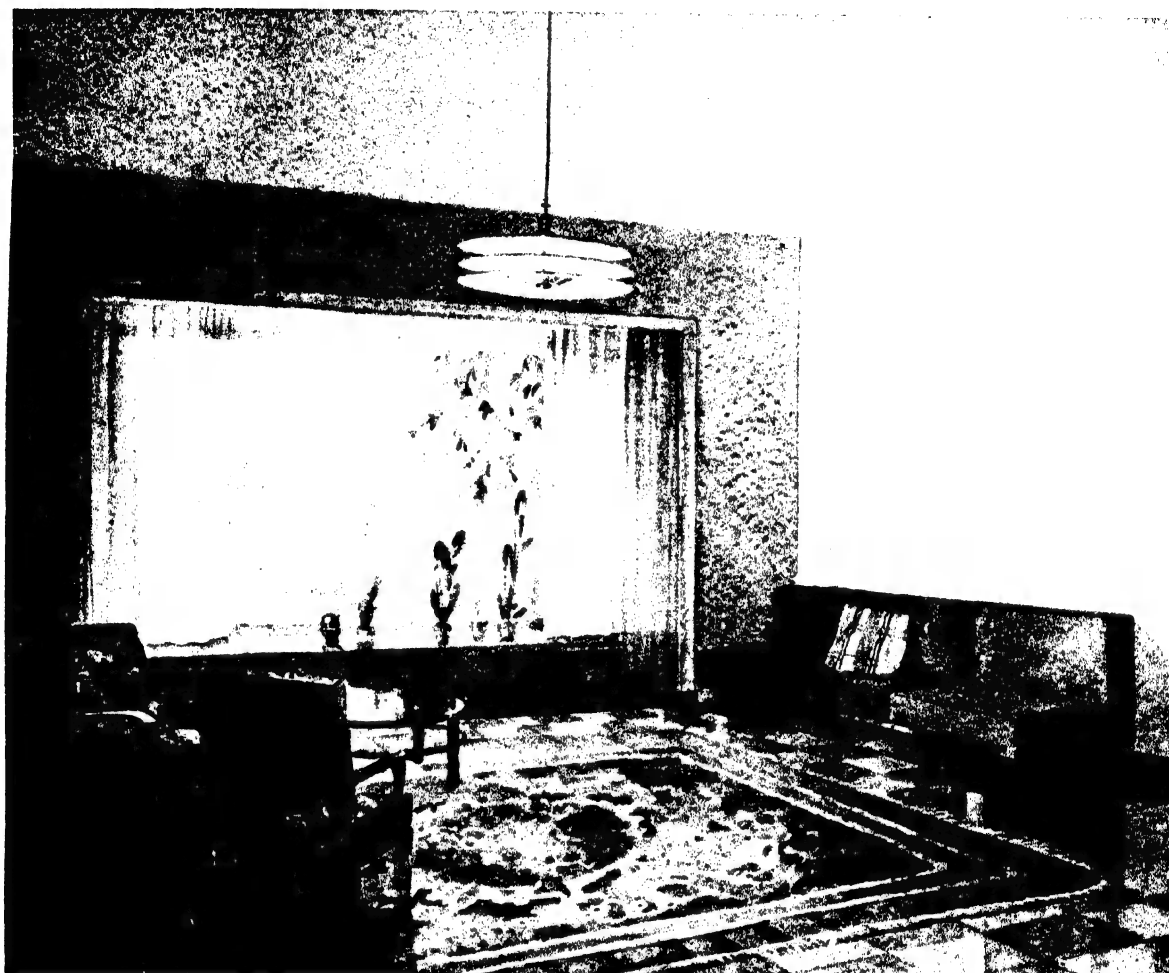
Hall



Living- and dining room

Living-room et salle à manger

H. Kämmerer



Living- and reception room

Salon et living-room

H. Warkus



Reception room

Salon de réception

F. A. Breuhaus



Living-room with terrace

Living-room avec terrasse

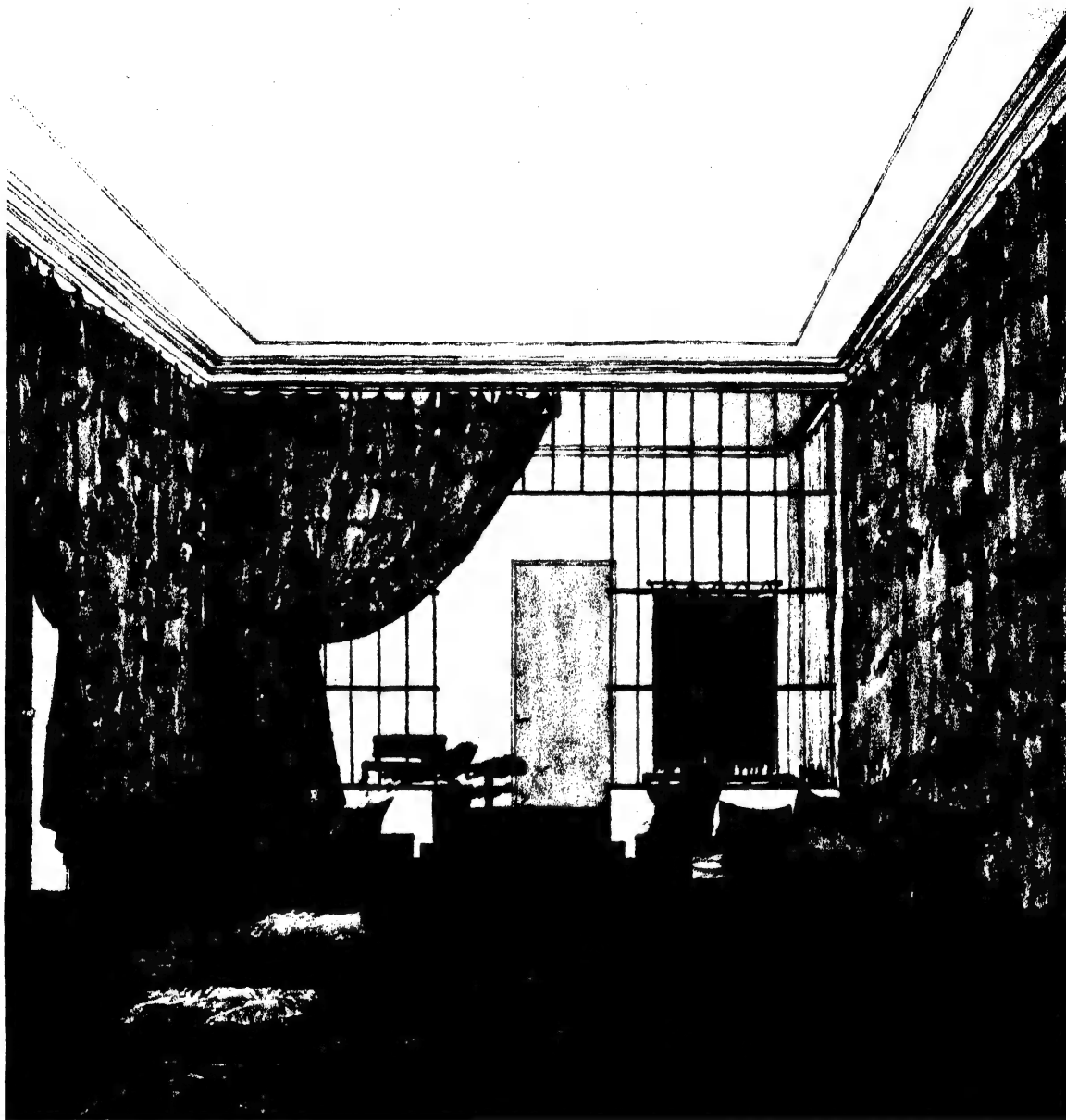
H. Stierhof



Smoking room in a country house

Intérieur de pavillon de chasse

M. Stier



Ladies' room King Faisal's palace

Salon de dames, palais du roi Faisal

C. Holzmeister



Library with terrace

Bibliothèque avec terrasse

A. Keune



Corner of study

Coin d'un cabinet de travail

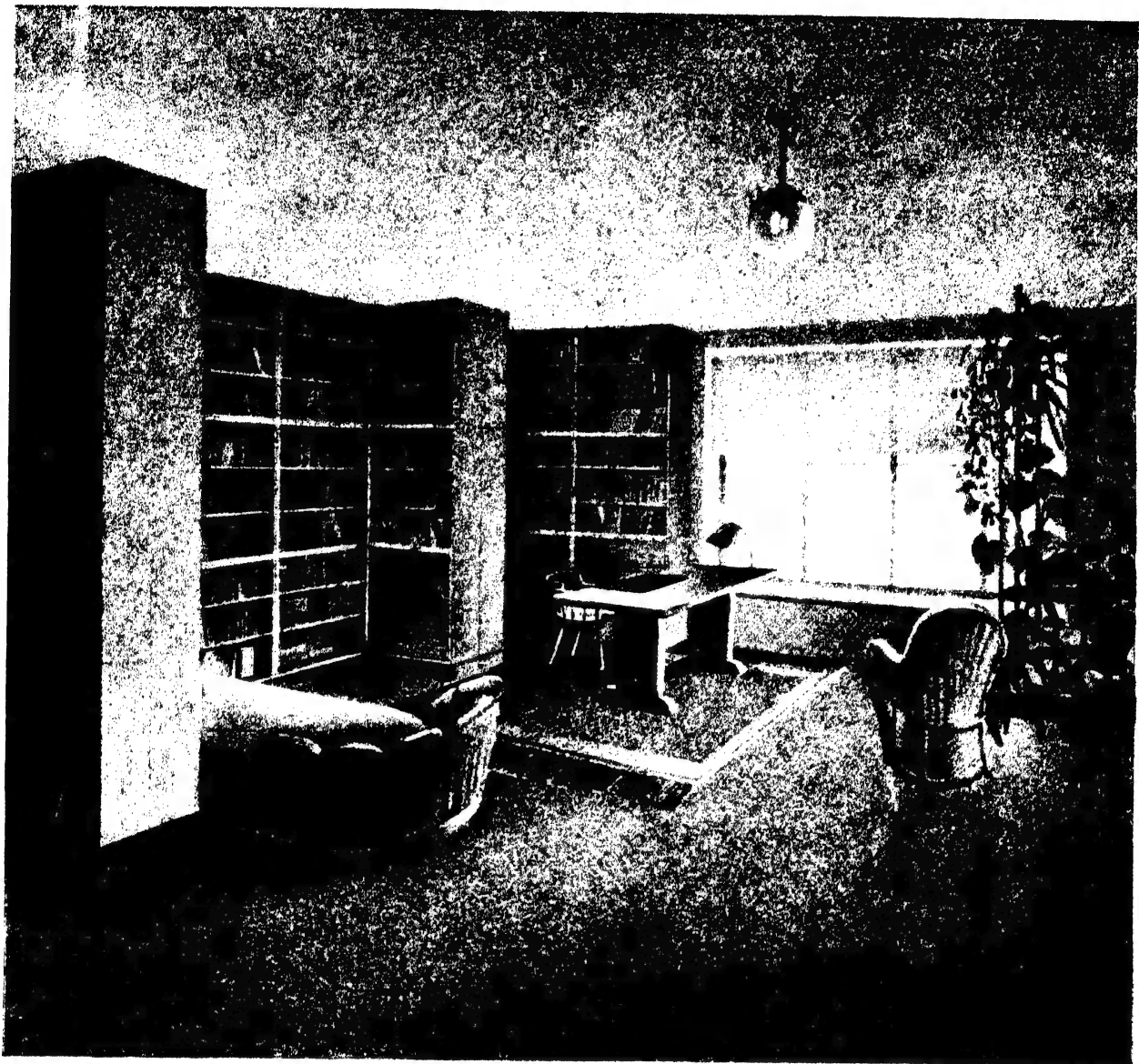
H. J. ToebeImann



Living-room corner

Coin d'un living-room

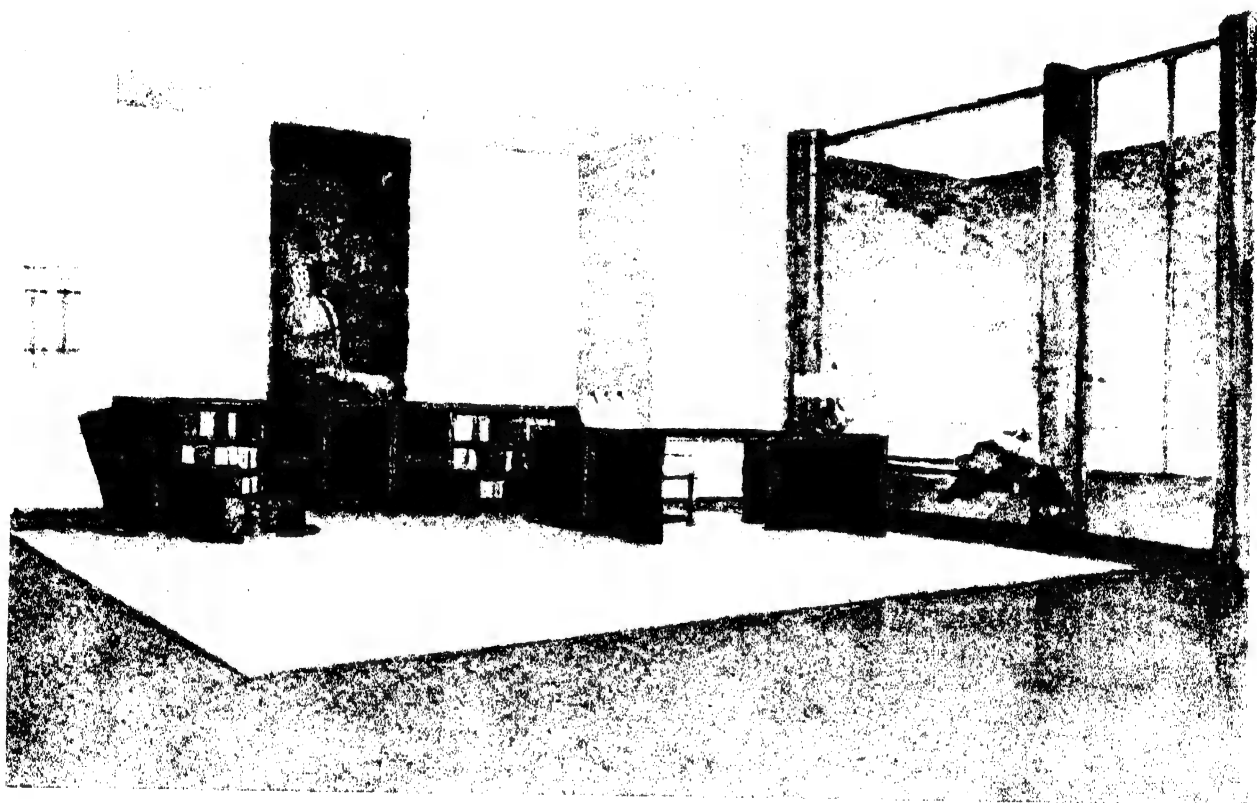
H. Kämmerer



Library

Cabinet de travail

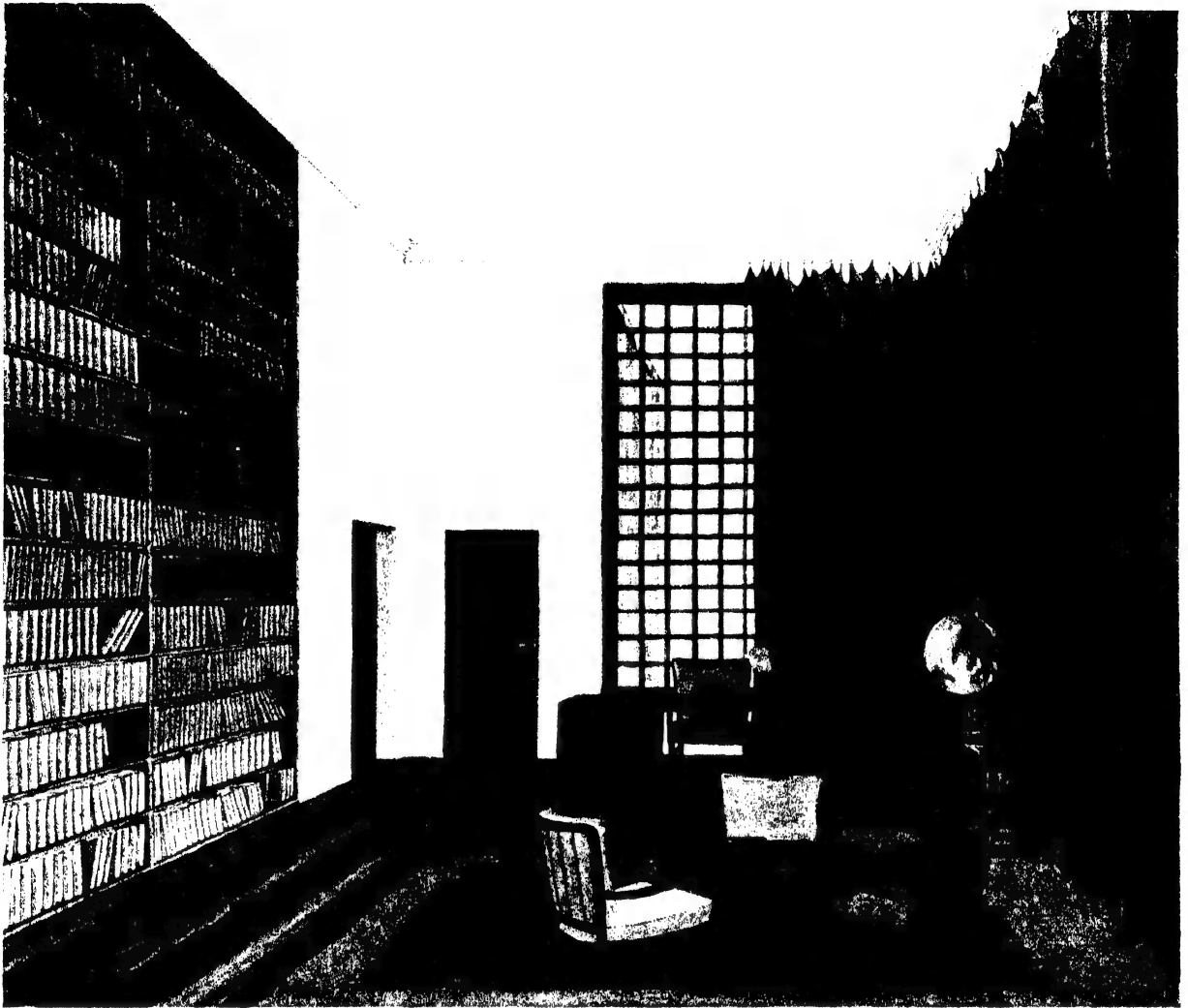
H. Riedel-Brovik



Study

Cabinet de travail

K. Groote



Library for King Faisal's palace

Bibliothèque pour le roi Faisal

C. Holzmeister



Cabinet de travail

L. Ruff

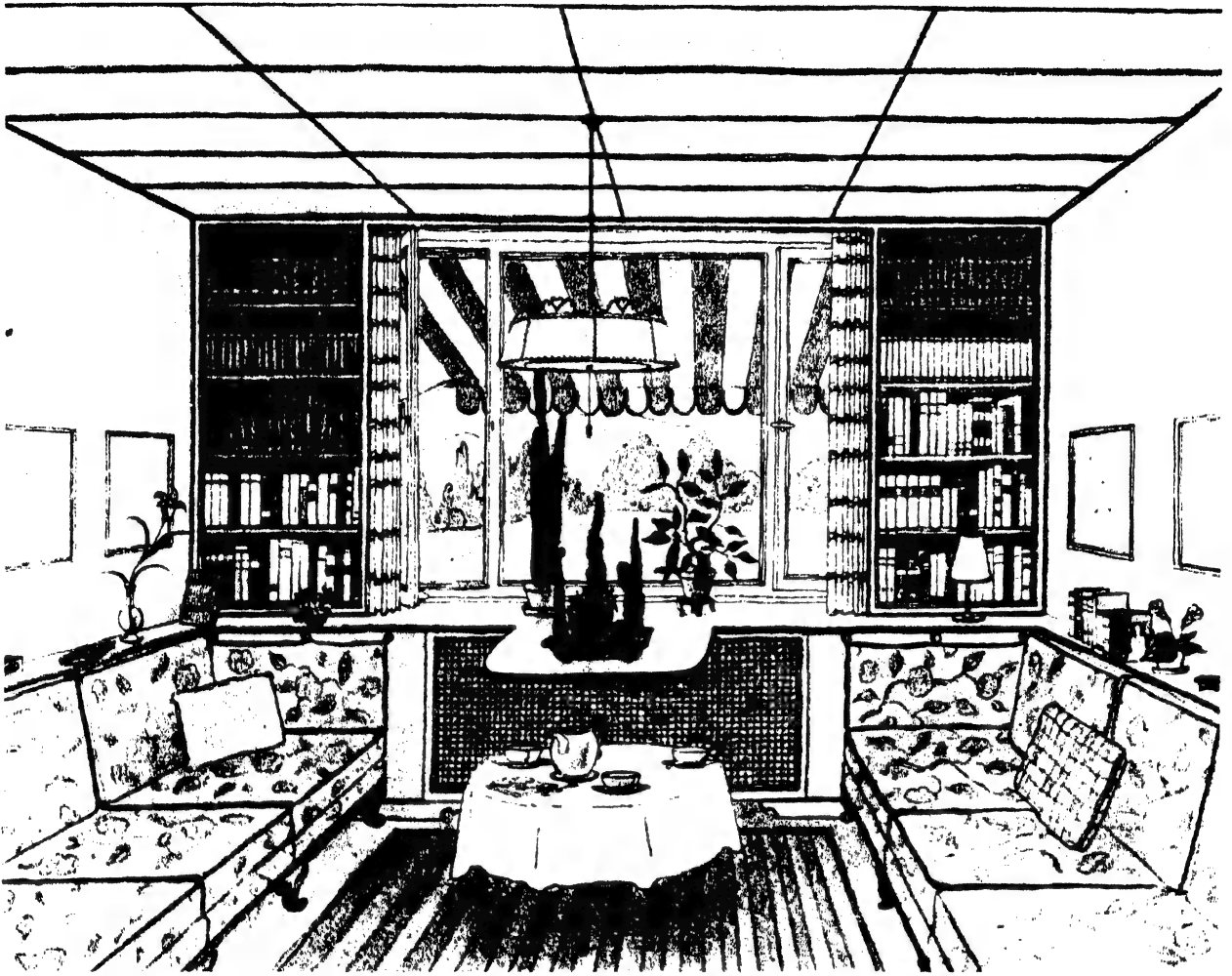
Study



Dining-room in a country house

Salle à manger de maison de campagne

F. Gebhard



Breakfast room

Petite salle à manger

W. von Breunig



Living-room with flower window

Living-room avec fenêtre fleurie

C. Müller



Dining-room

Salle à manger

E. Plischke



Salle à manger

L. Ruff

Dining-room



Dining-room in a country house

Salle à manger de pavillon de chasse

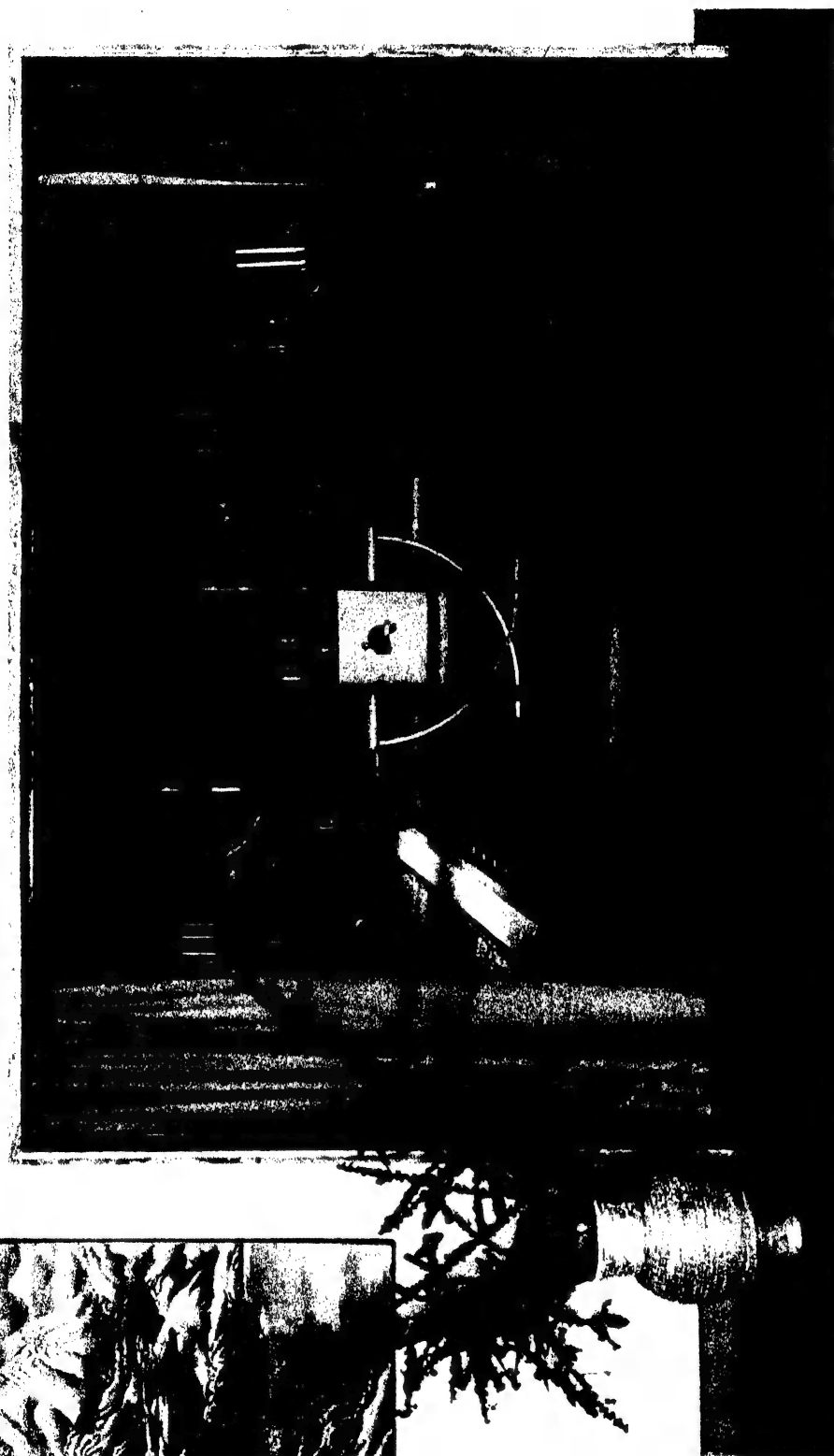
M. Stier



Dining-room in a country house

H. Stierhof

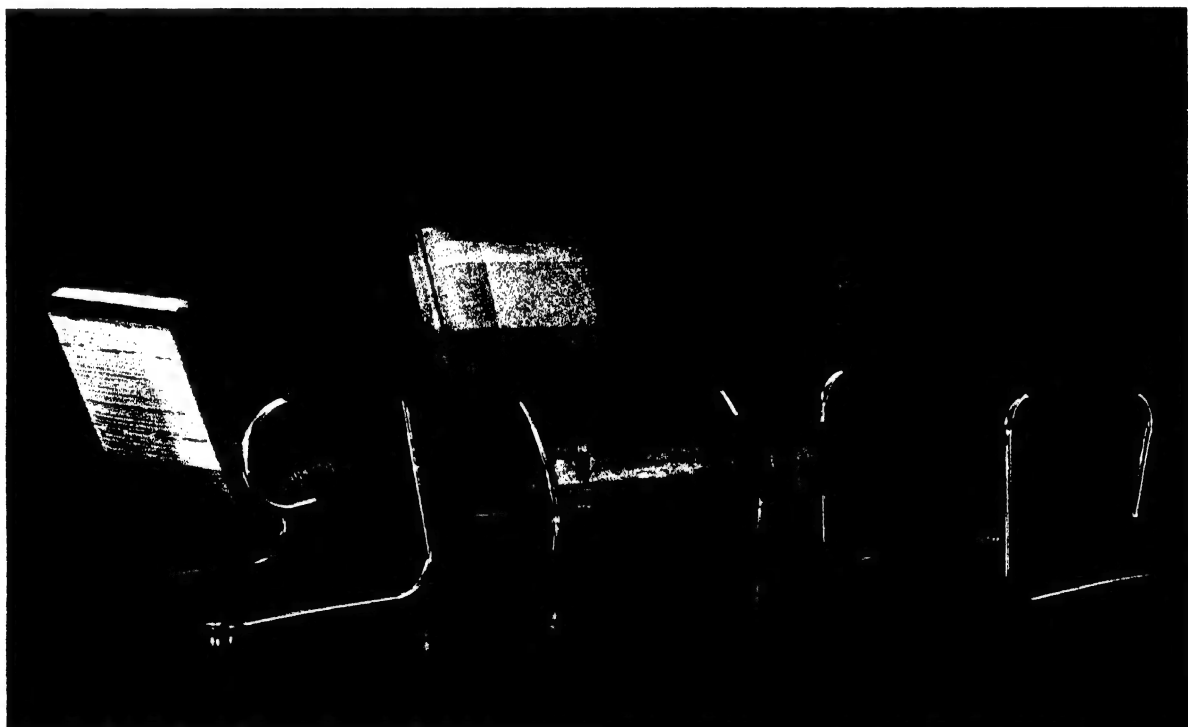
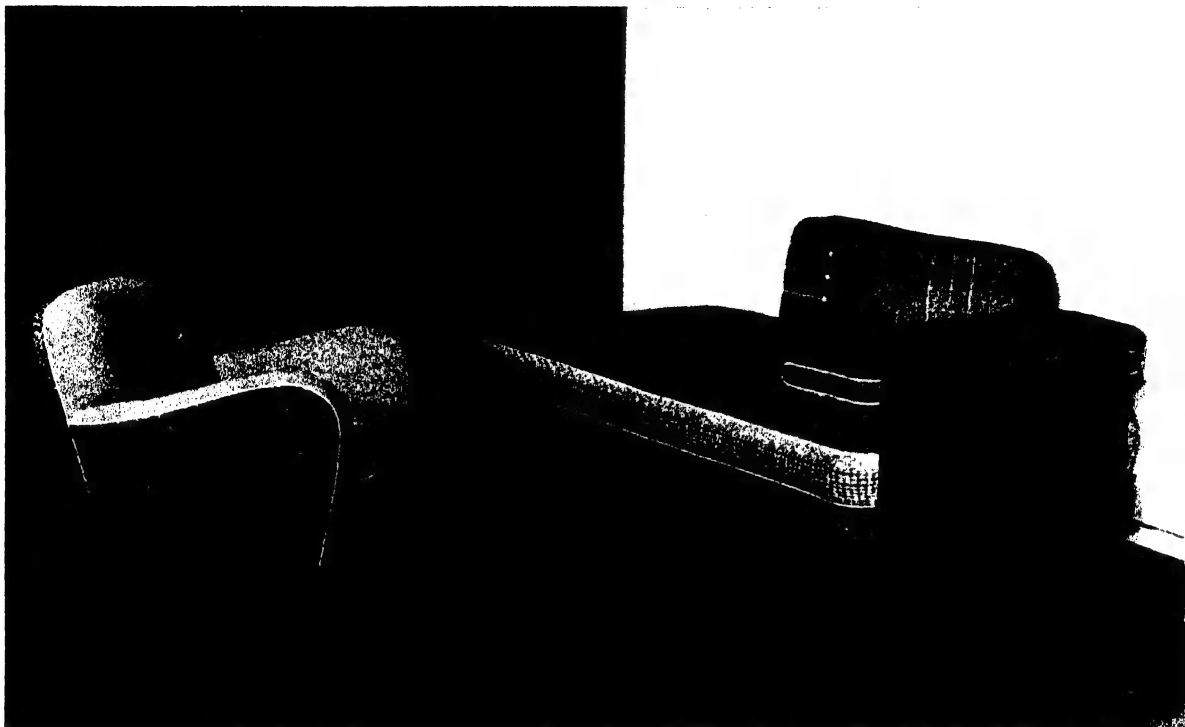
Salle à manger de maison de campagne



Dining-room

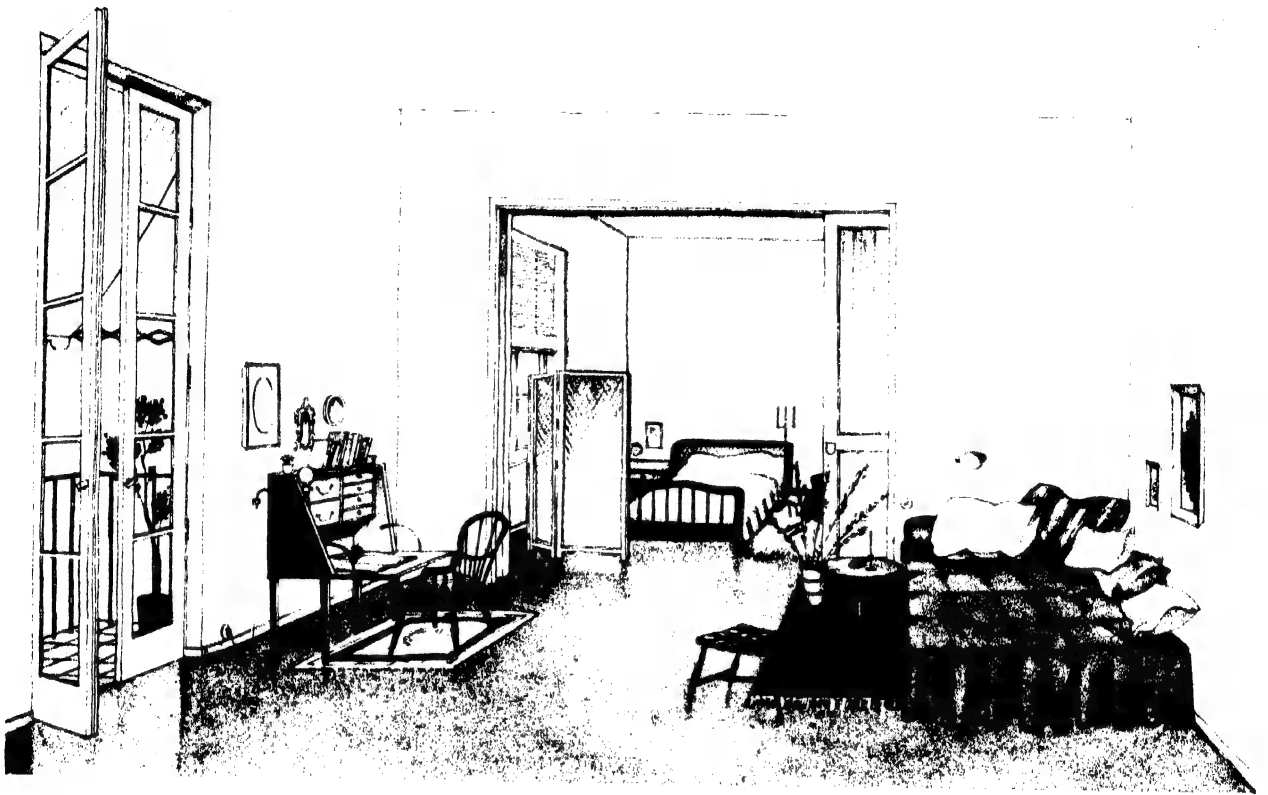
F. A. Breuhaus

Salle à manger



Upholstered furniture

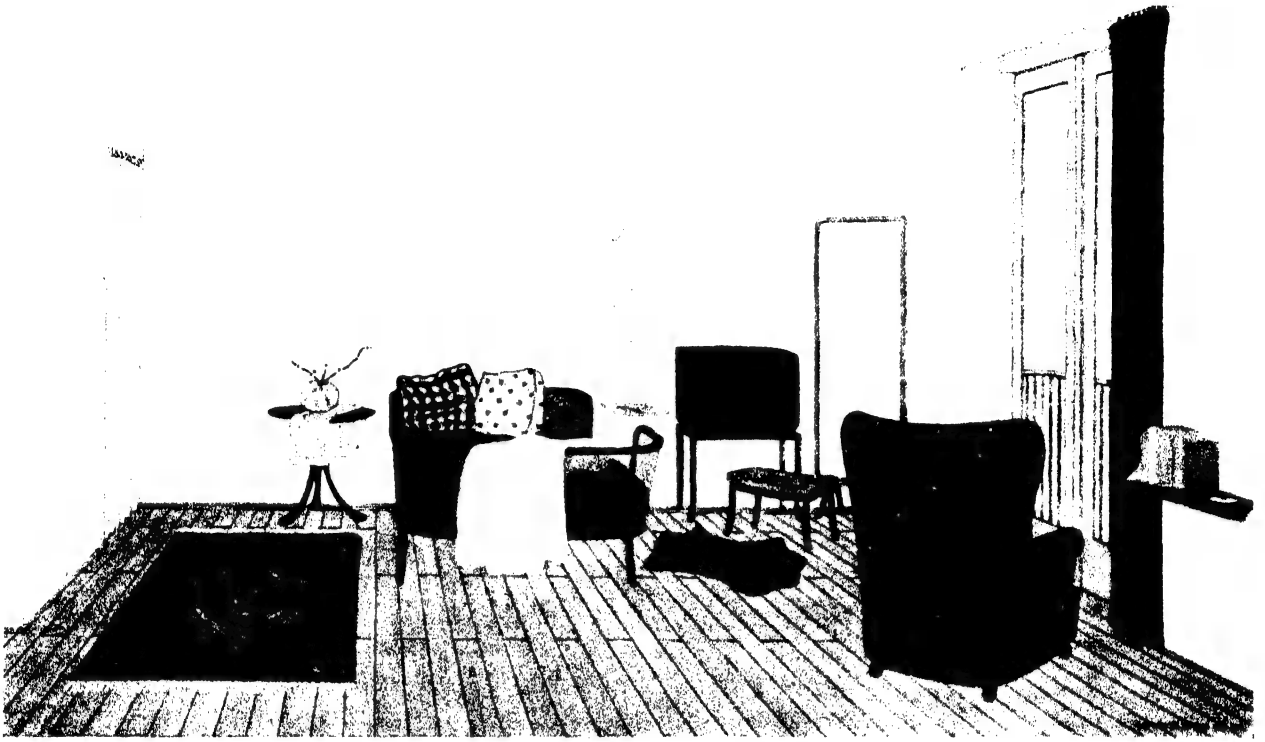
Meubles rembourrés ou capitonnés



Bed-sitting-room for a lady

Boudoir

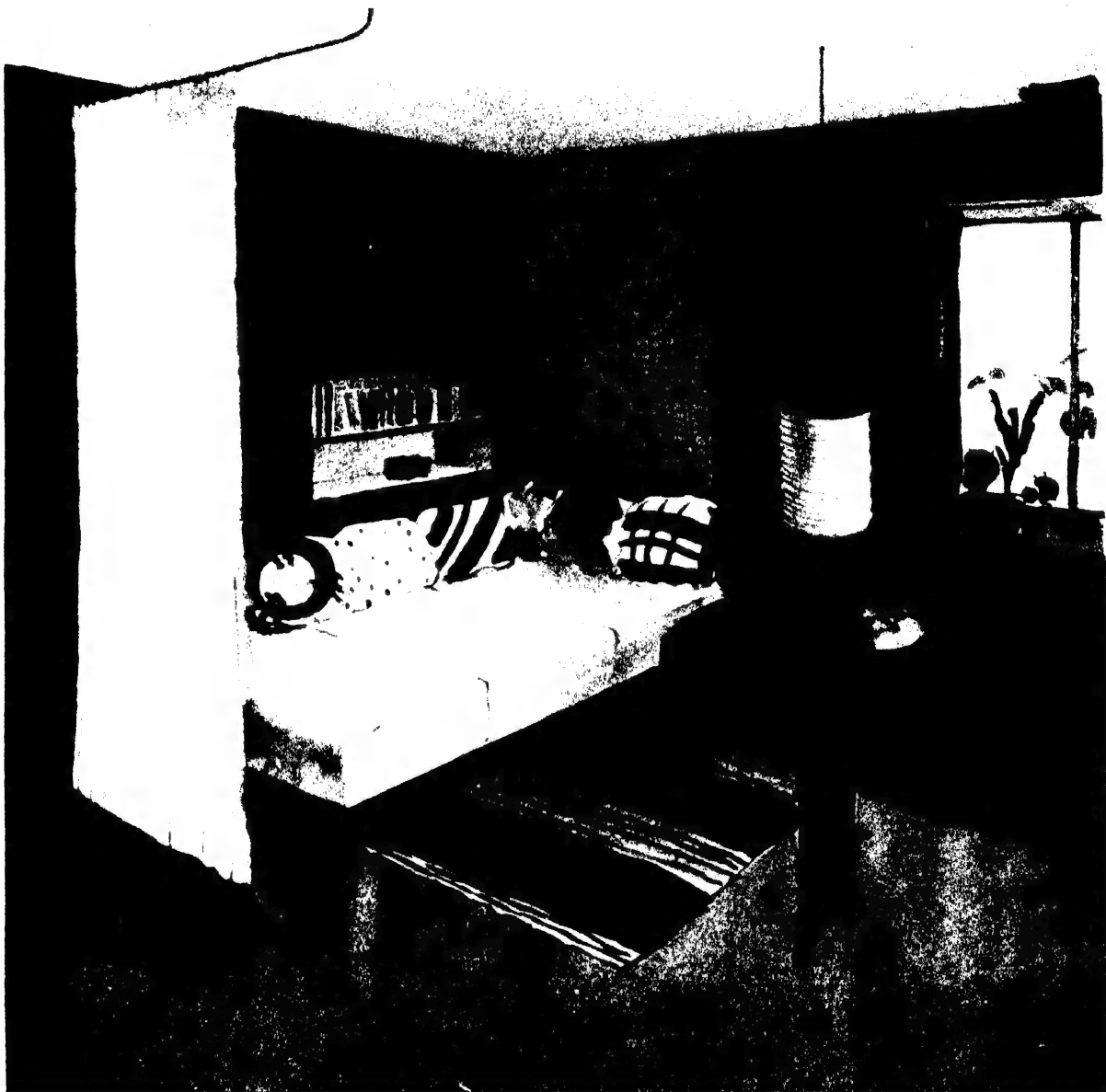
H. Gehrig



Bed-sitting-room for a lady

Boudoir

K. Haschek



Corner with couch

Coin avec couch

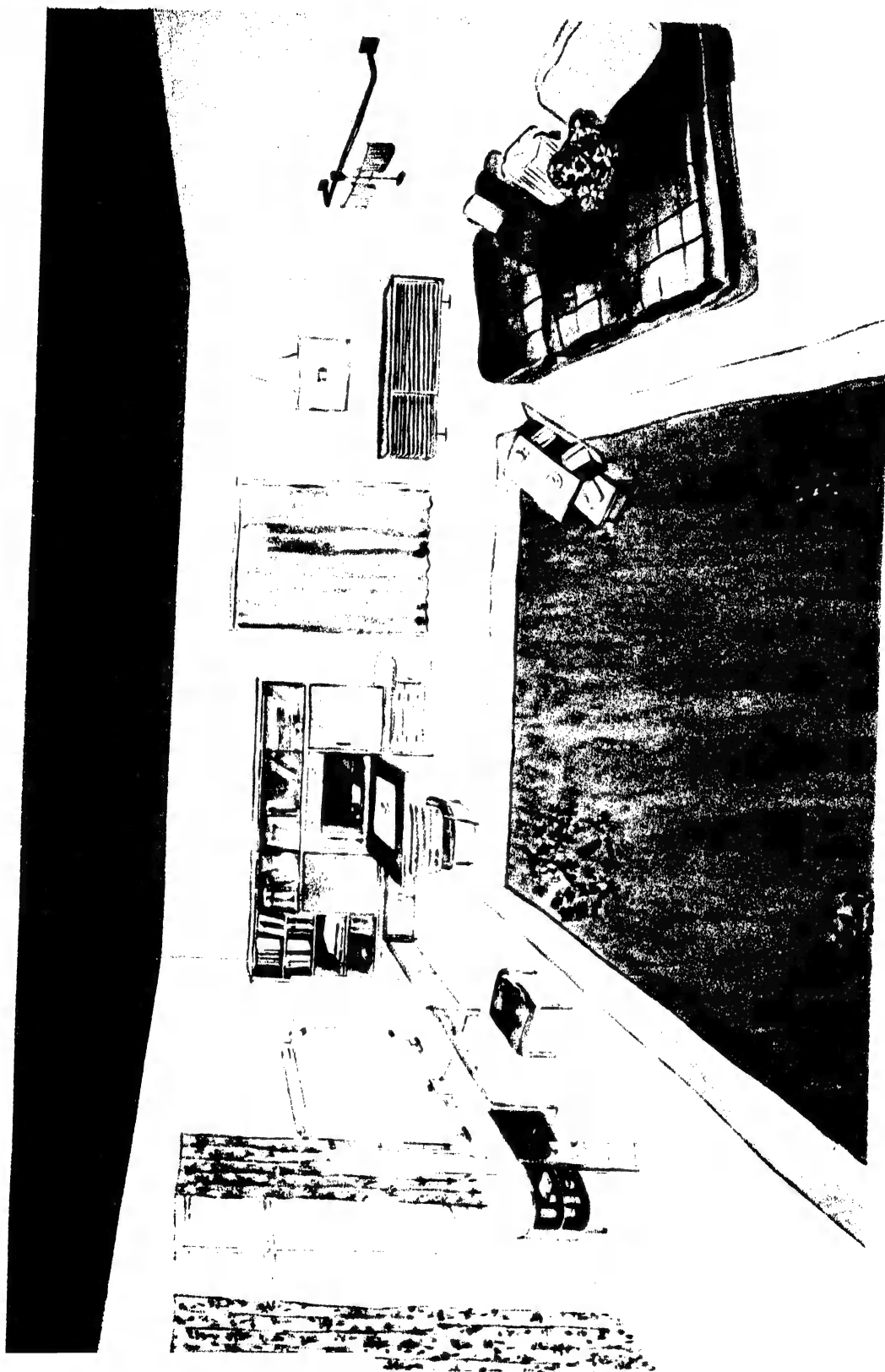
O. Schenk



Dressing-room for a lady

F. Janeba

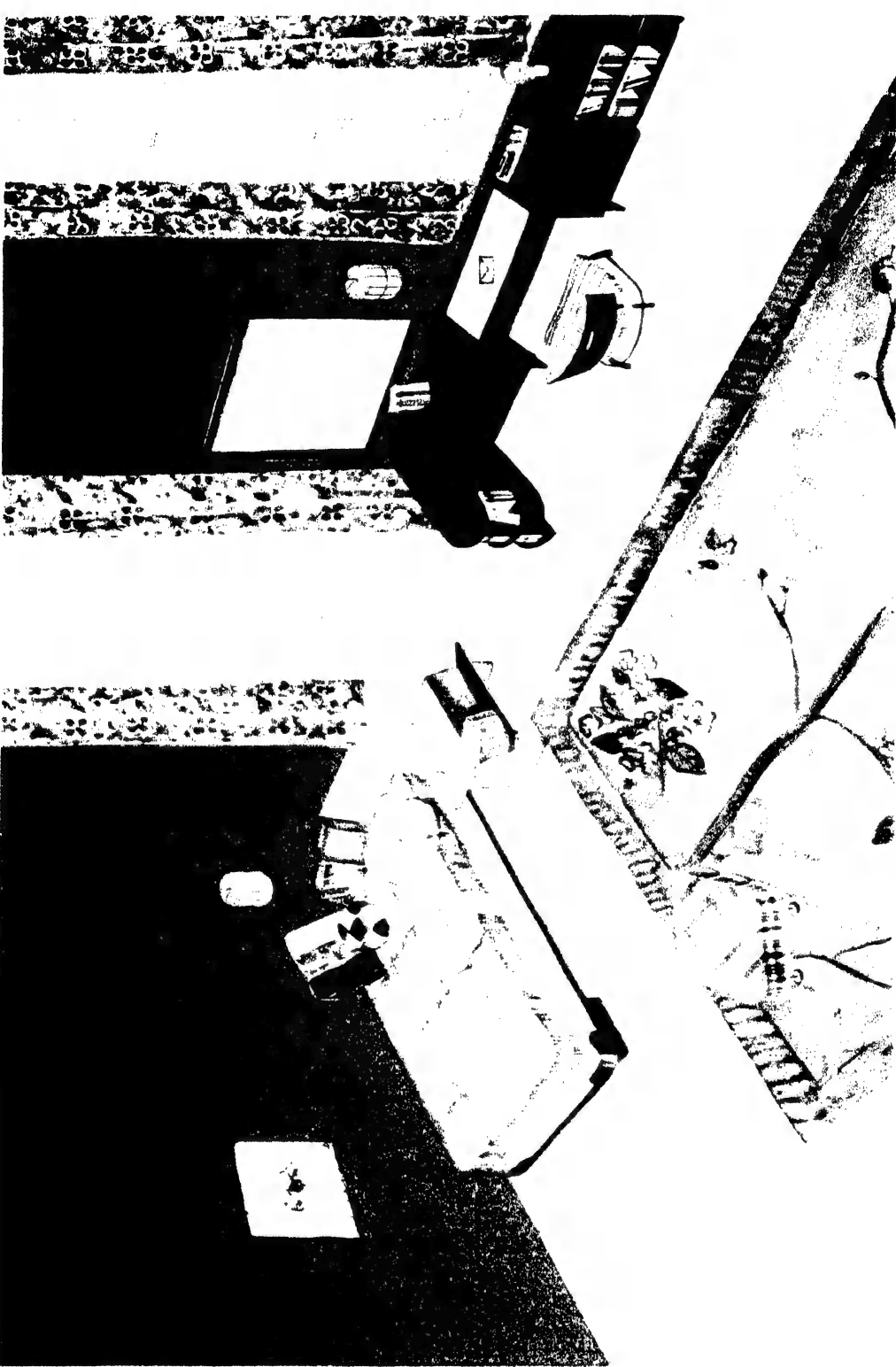
Cabinet de toilette de dame



Dressing- and living-room for a lady

Cabinet de toilette et living-room de dame

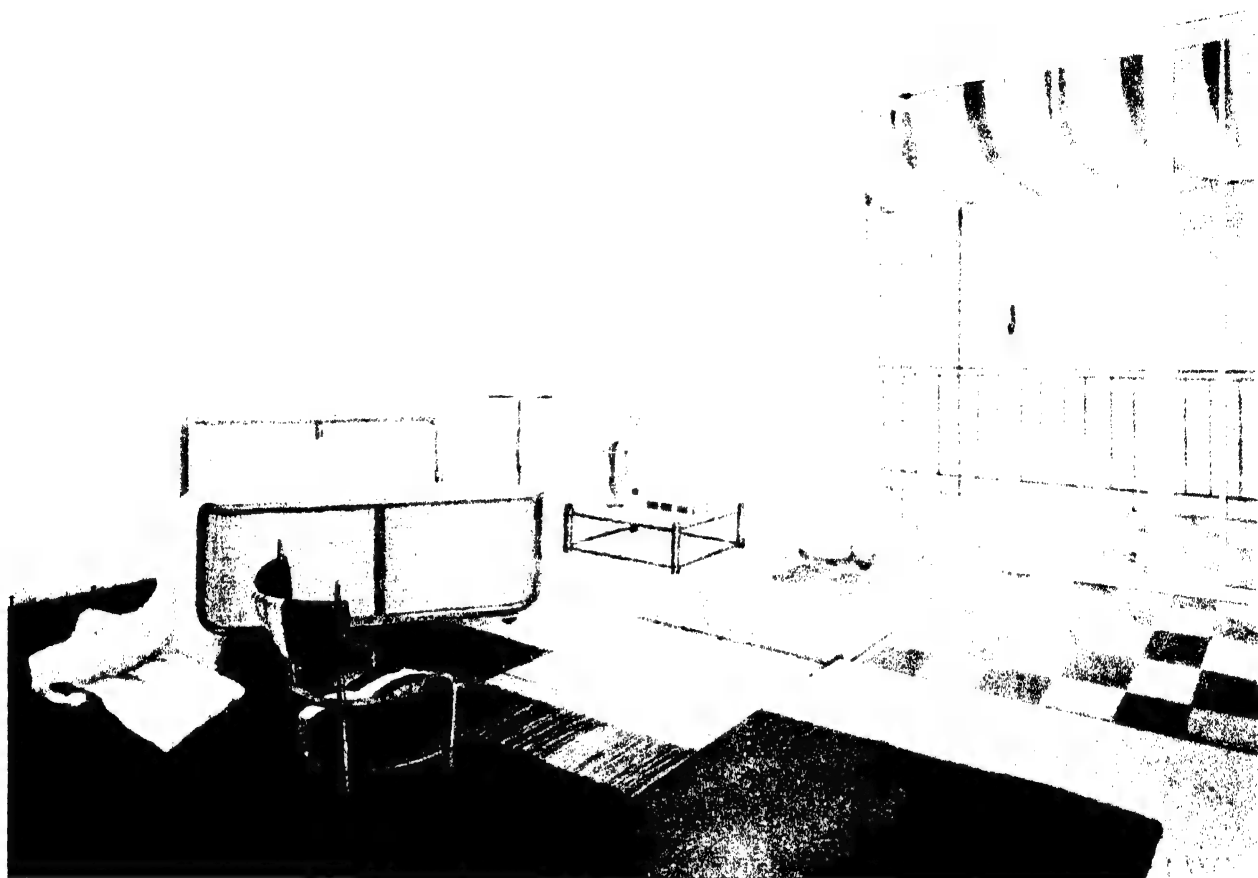
P. Laszlo



Boudoir

P. Laszlo

Boudoir



Lady's bedroom

Chambre à coucher d'une dame

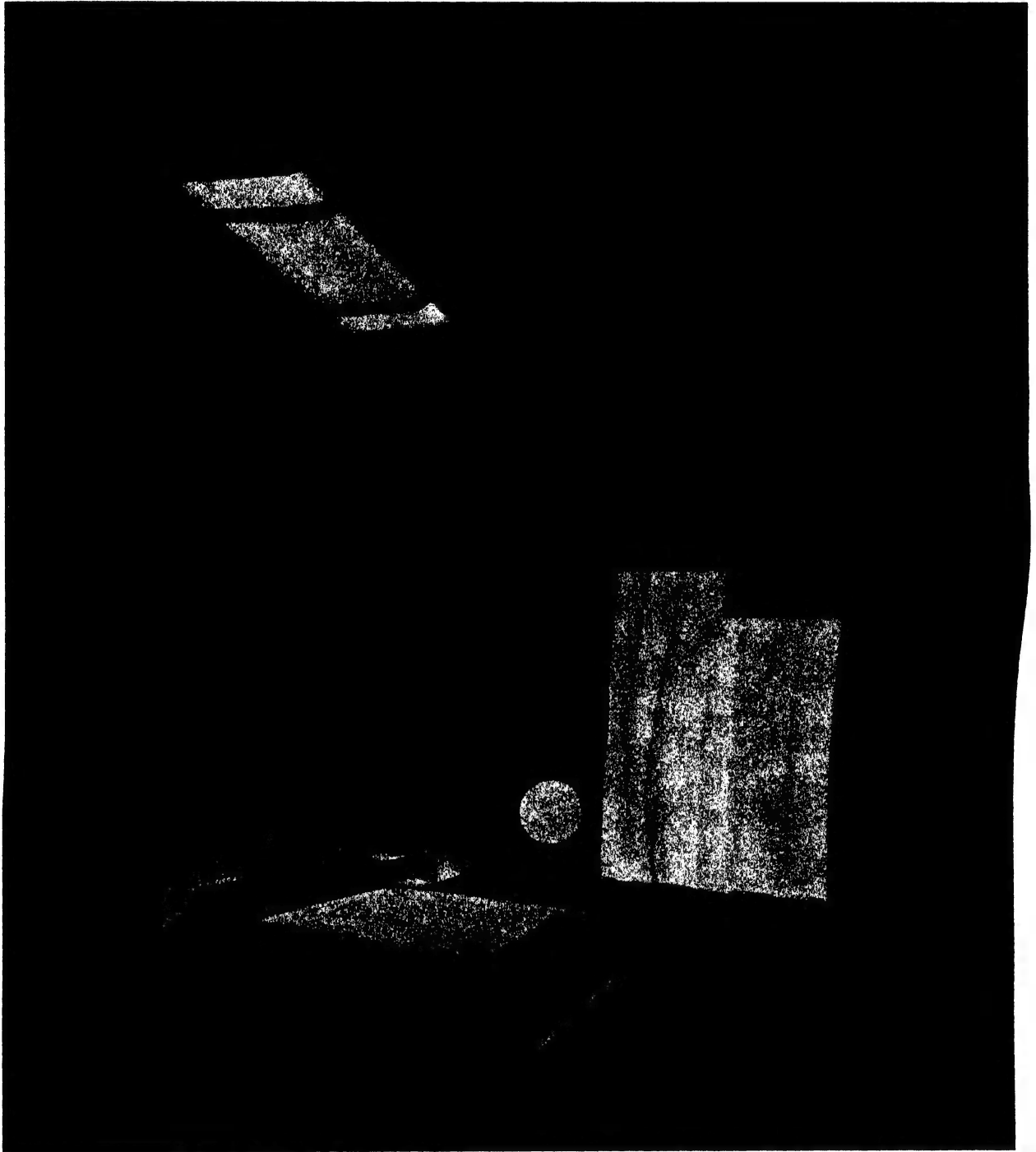
C. Pinnau



Lady's bedroom

Chambre à coucher de dame

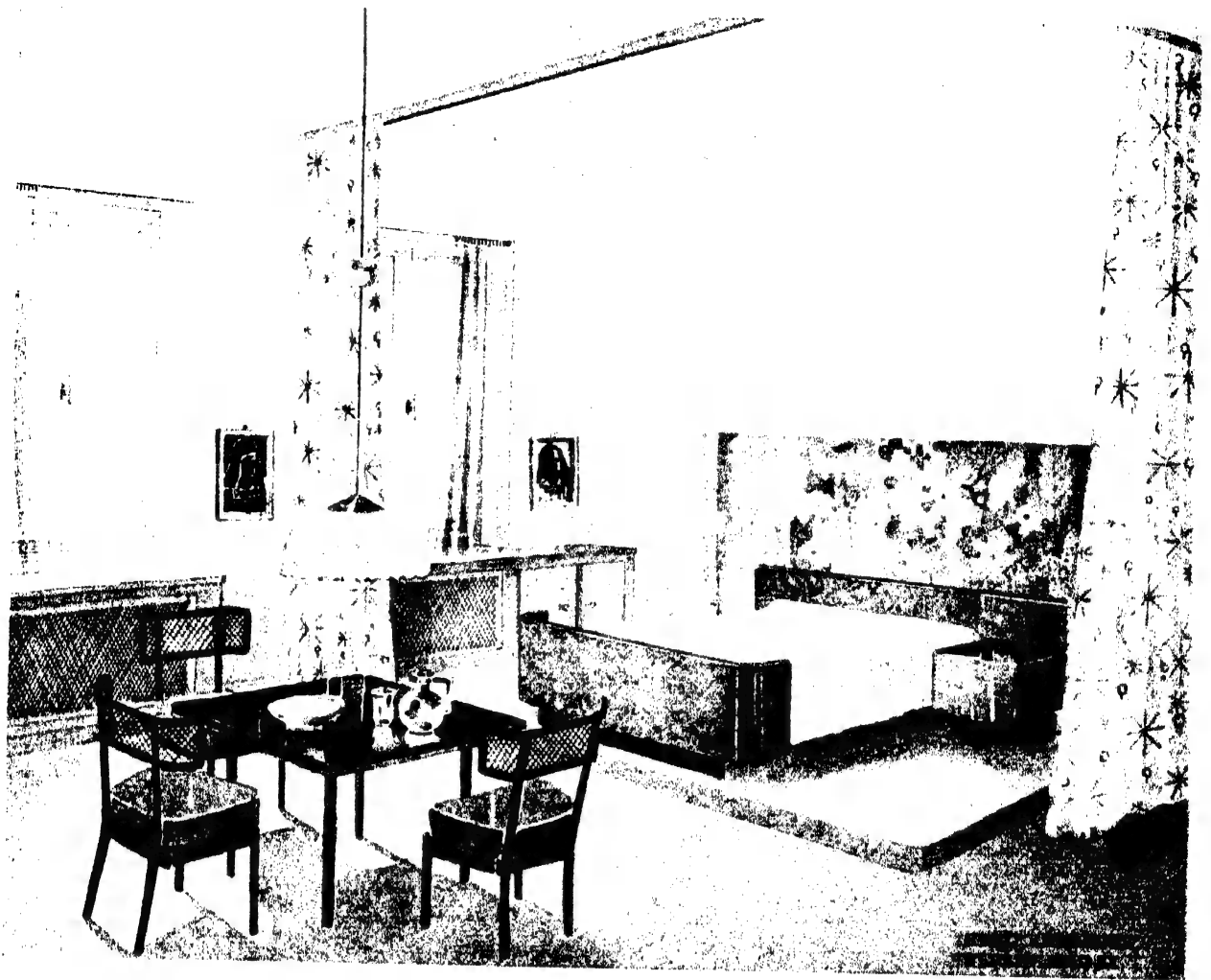
D. Ronay



Bedroom

Chambre à coucher

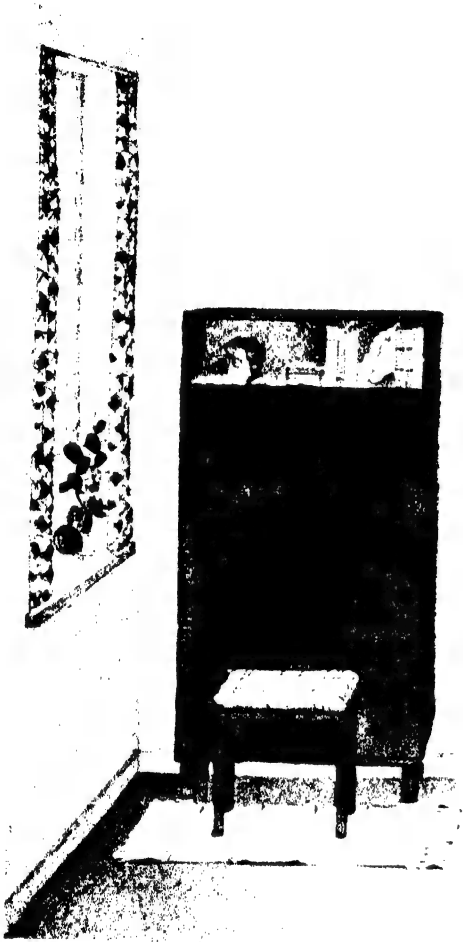
H. Hartl



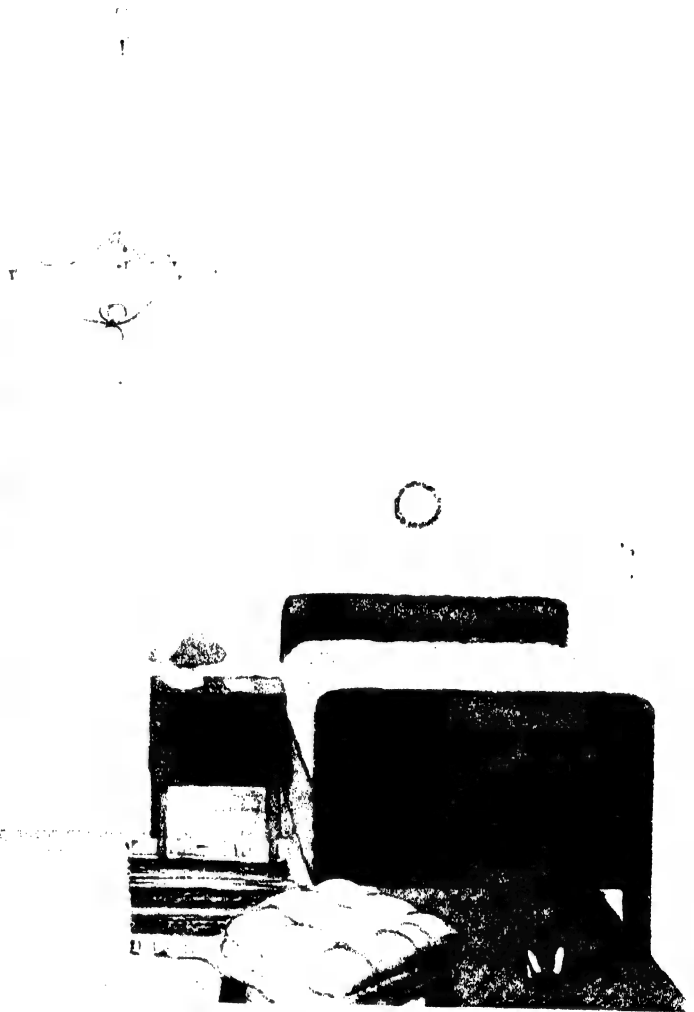
Bed-sitting-room

Living-room et chambre à coucher

H. Kämmerer

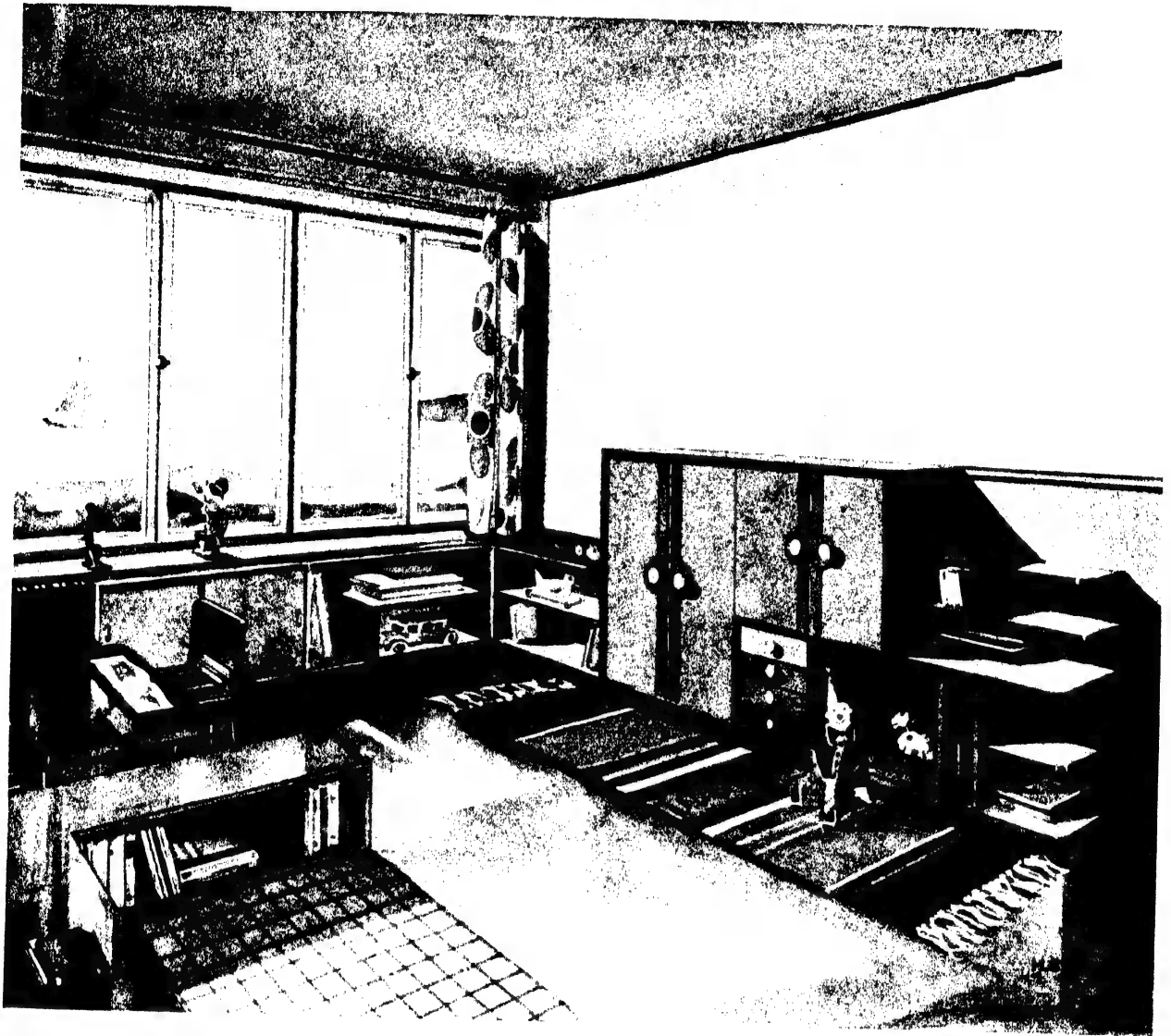


Daughter's room



Chambre de jeune fille

O. Schenk



Children's room

Chambre d'enfants

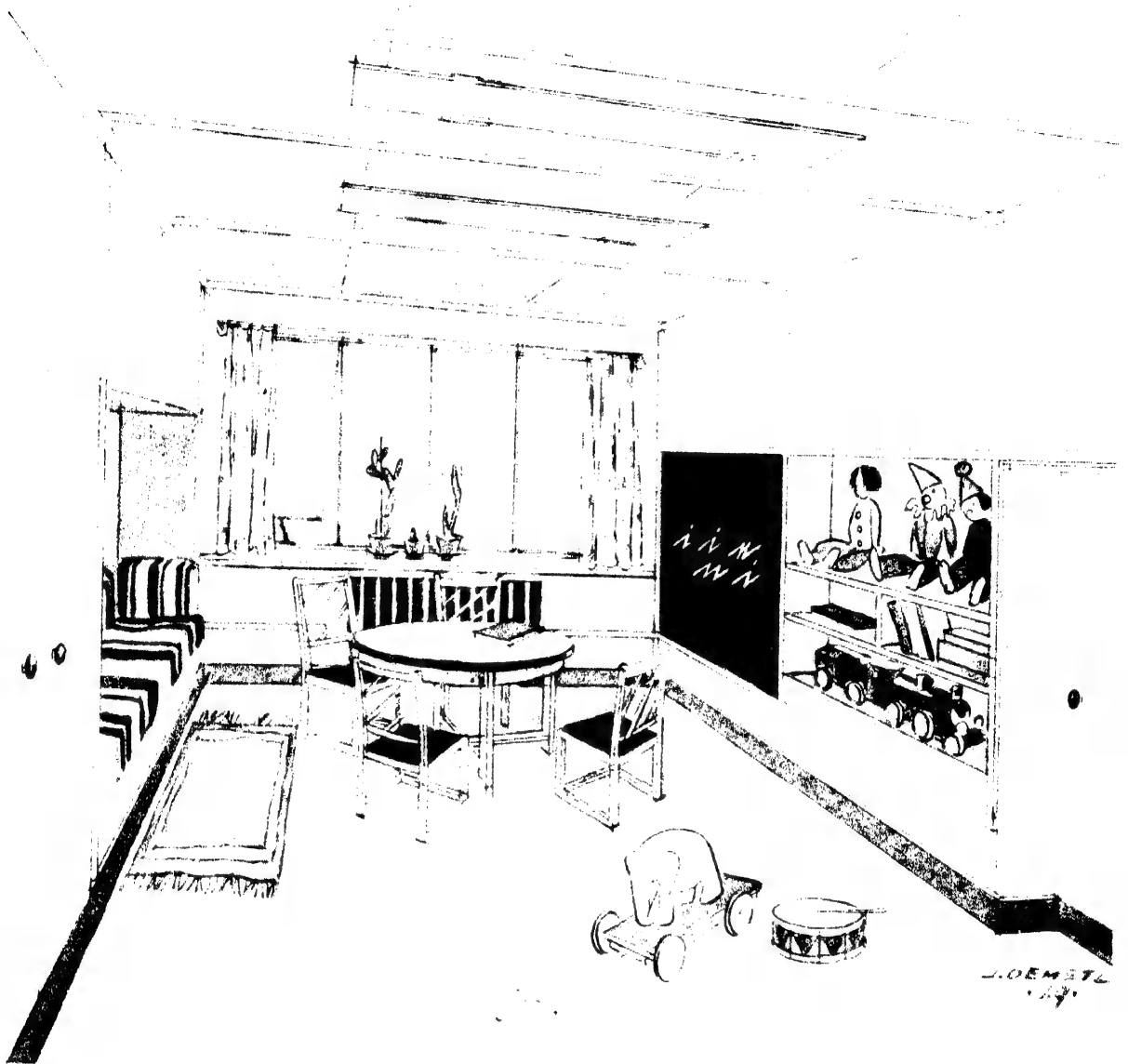
H. Stierhof



Son's room

Chambre du fils

B. Kaminski & H. Warkus



Nursery

Chambre d'enfants

J. Demetz

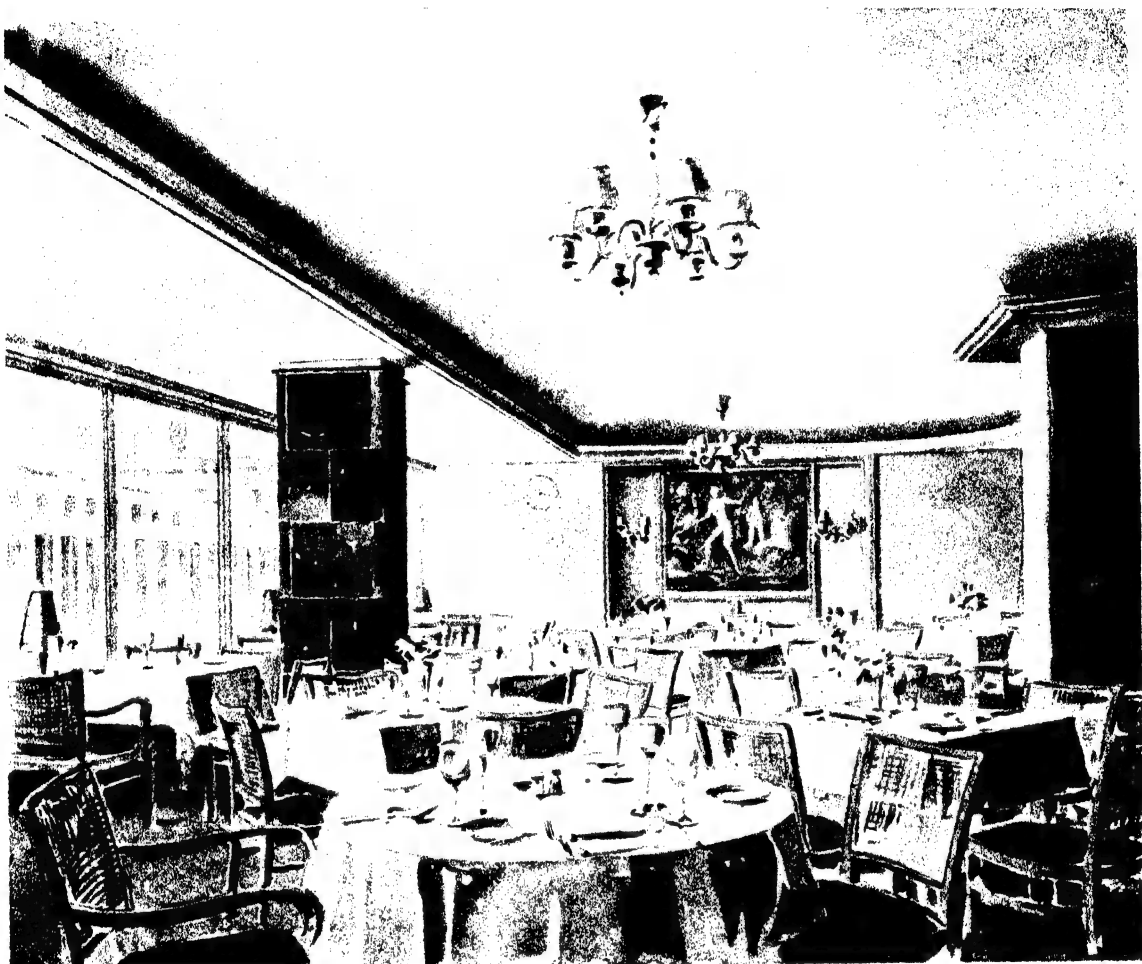


Terrace café



Café sur terrasse

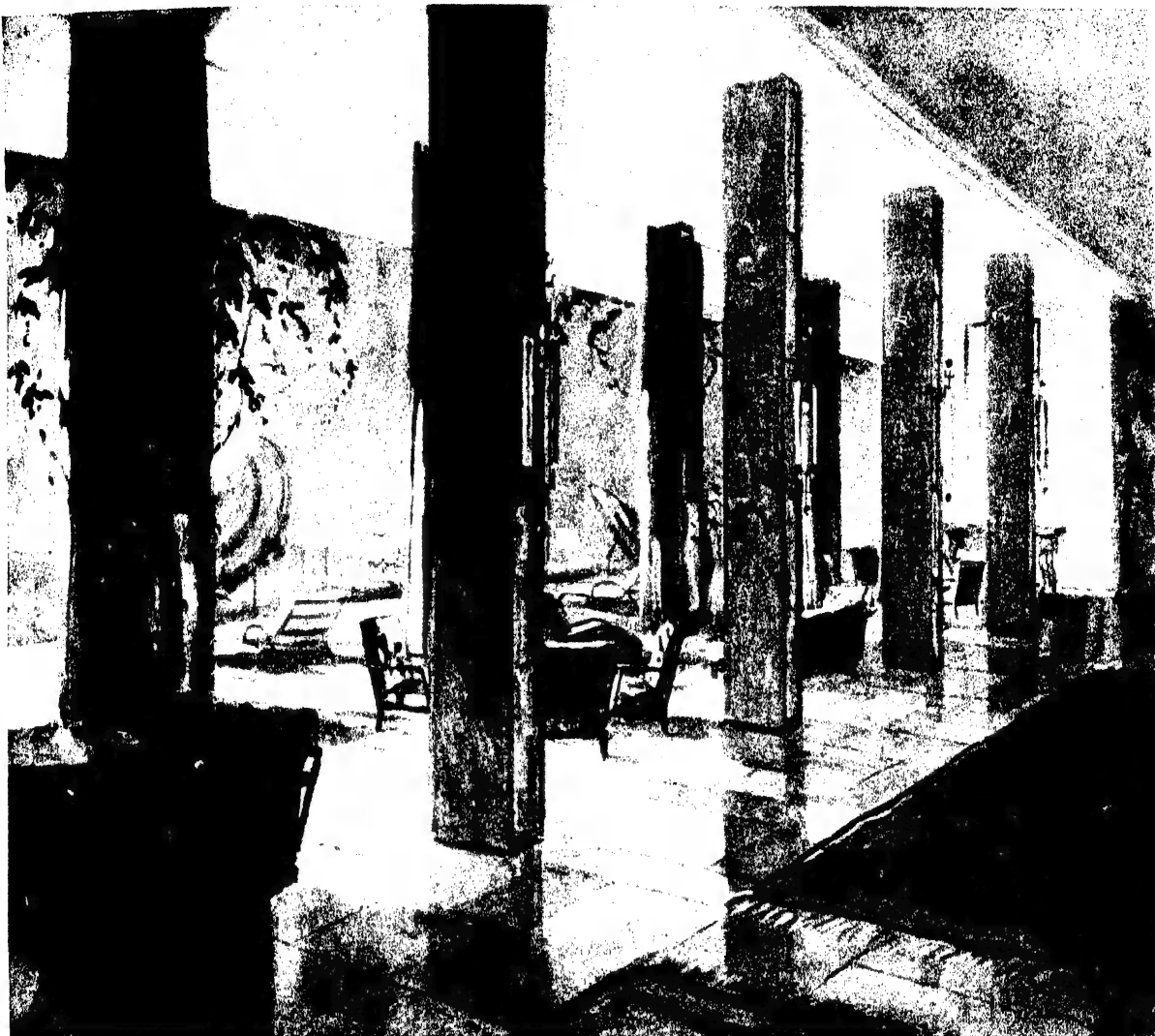
M. Stier



Breakfast room in a hotel

Salle de déjeuner d'hôtel

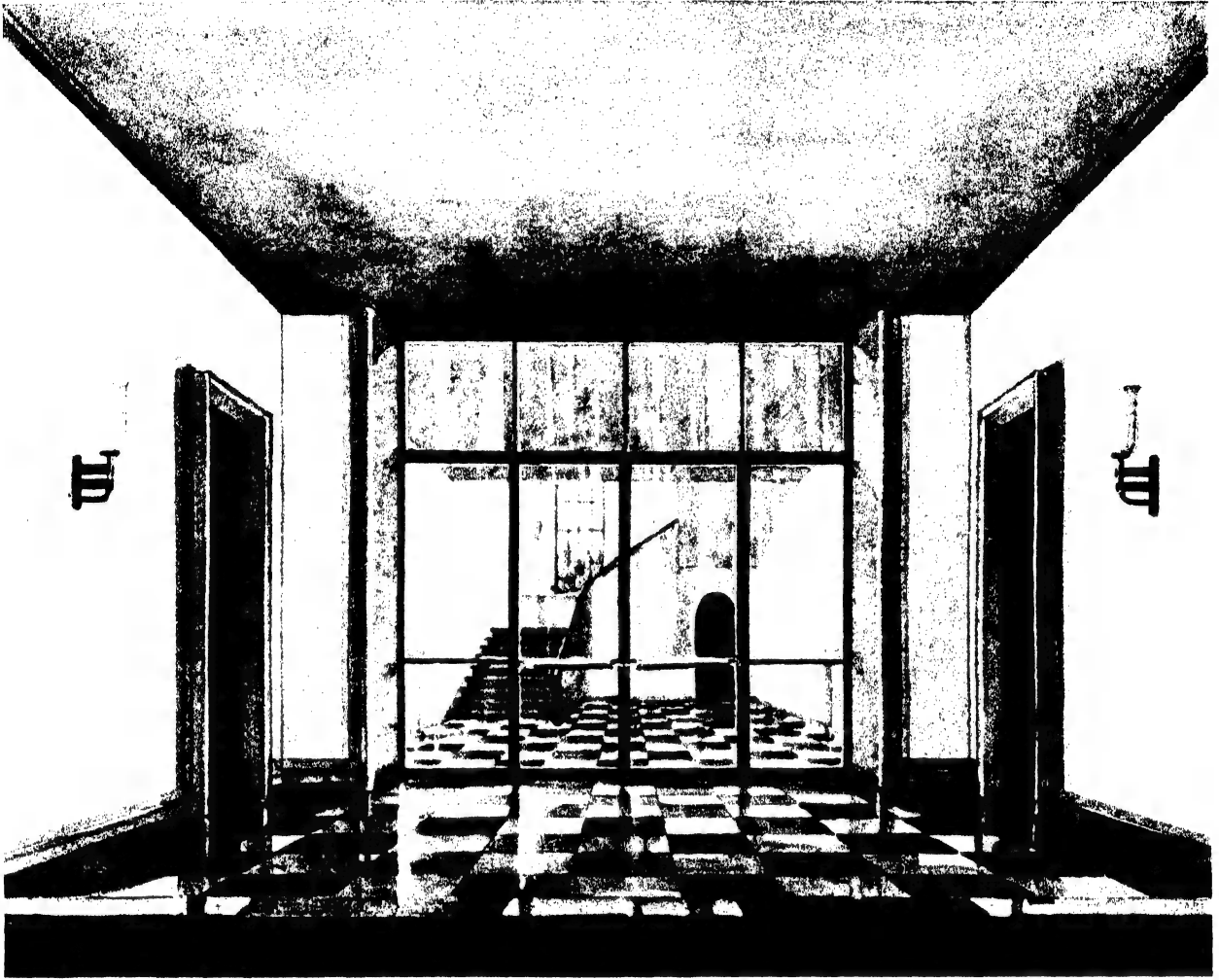
P. Bonatz



Garden Hall of a hotel

Hall de jardin d'un hôtel

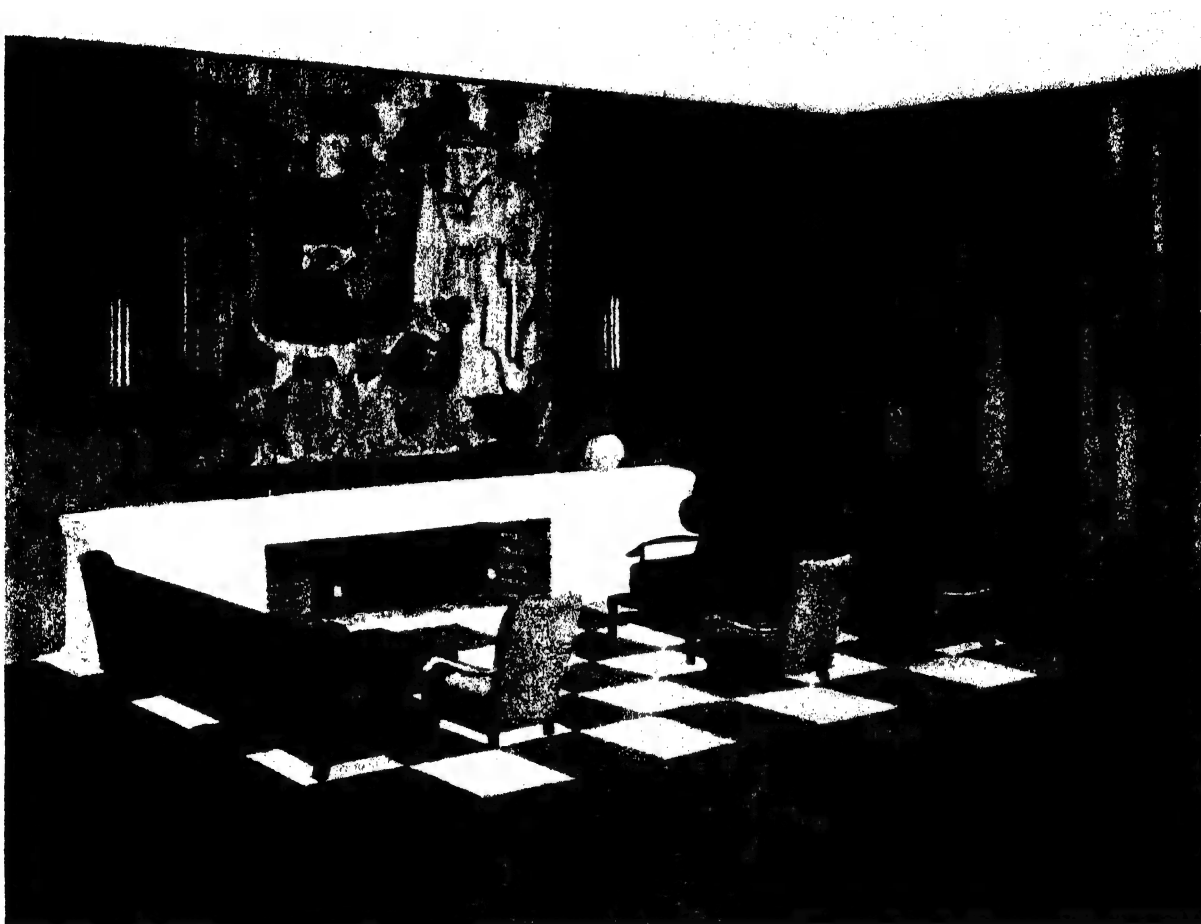
M. Stier



Entrance hall

Hall d'entrée

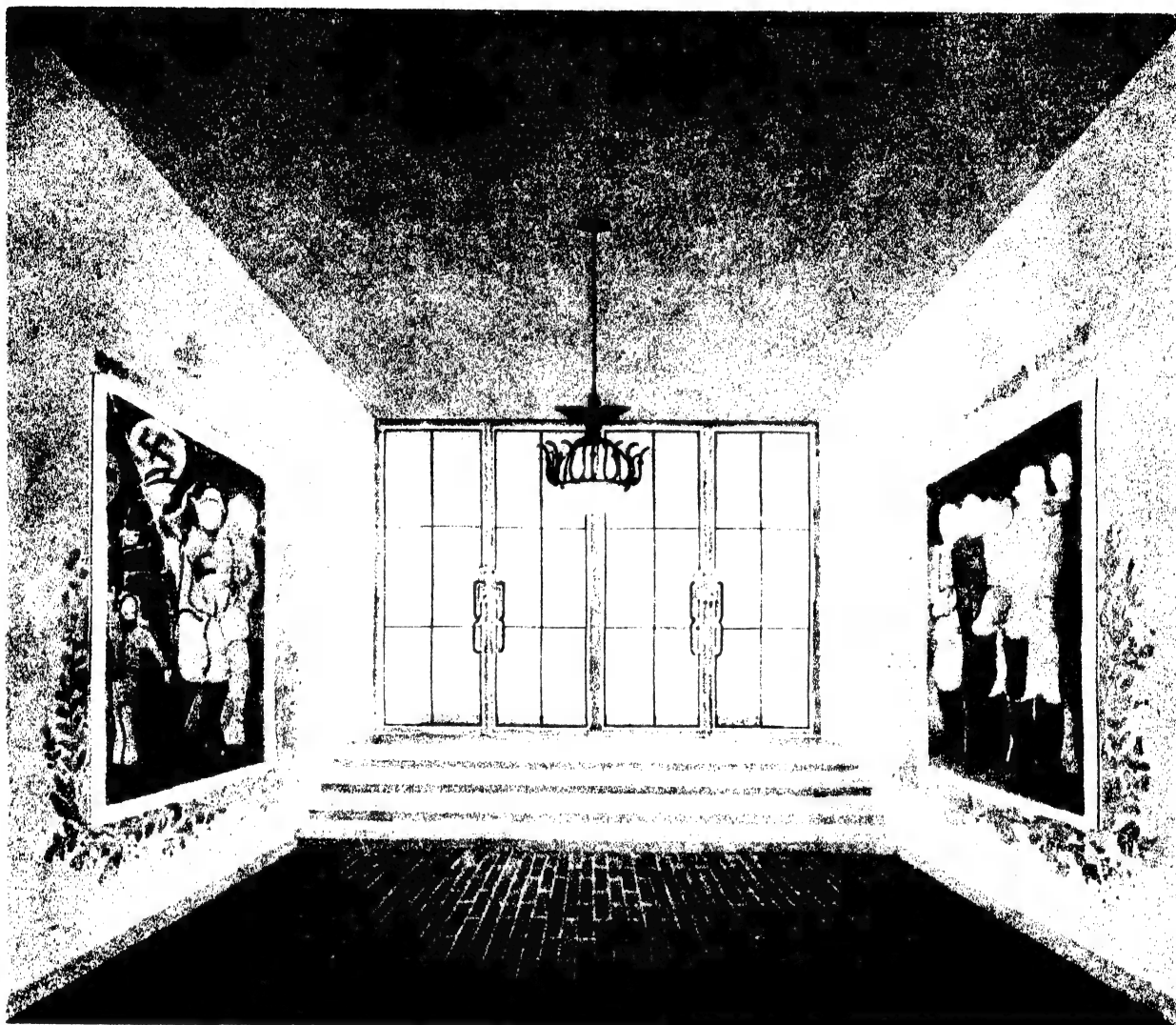
H. Stierhot



Hotel lobby with fireplace

Antichambre d'hôtel avec cheminée

F. Bode



Entrance hall with wall paintings

Hall d'entrée avec peintures murales

H. Kämmerer



Conference room of a factory

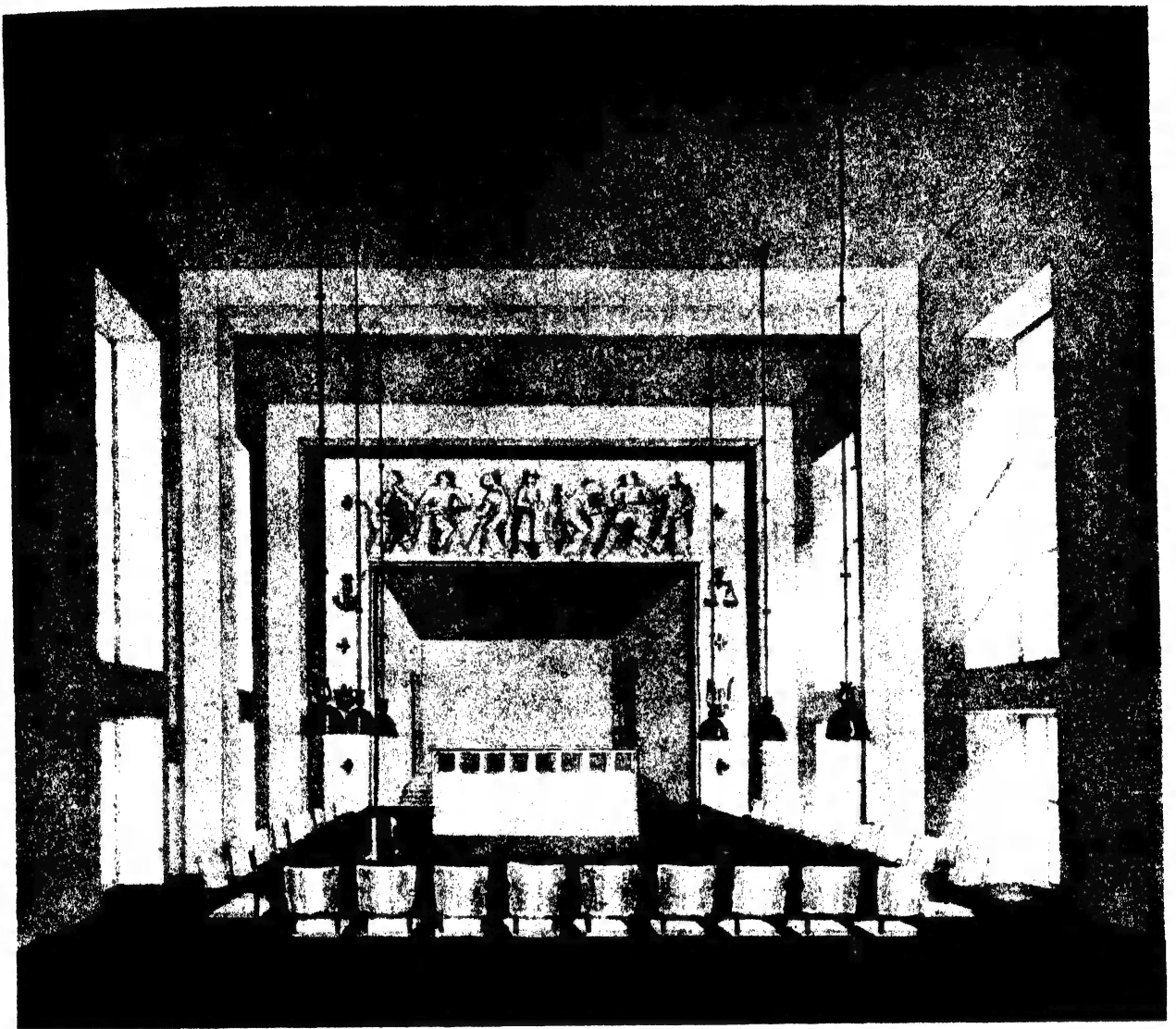
Salle du conseil d'une fabrique



Board room

Salle du conseil

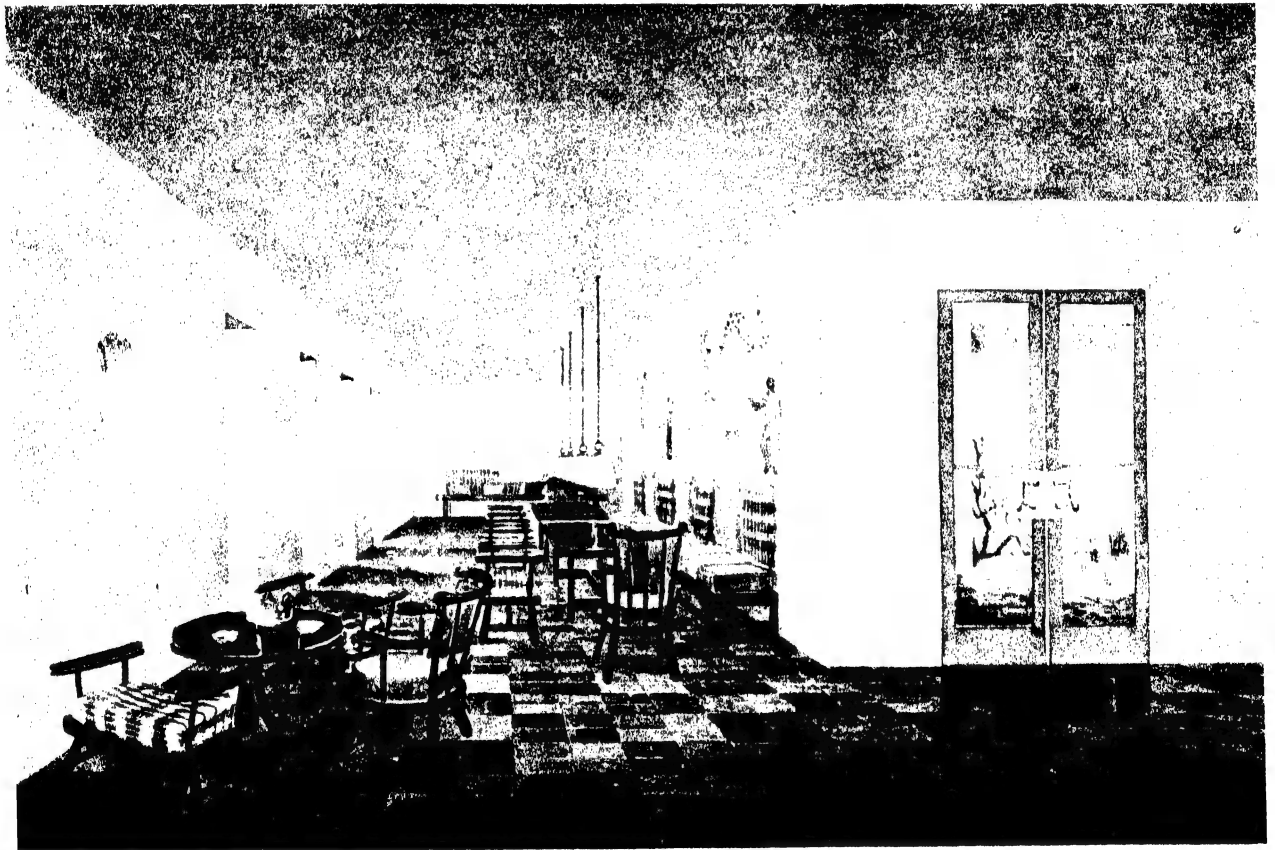
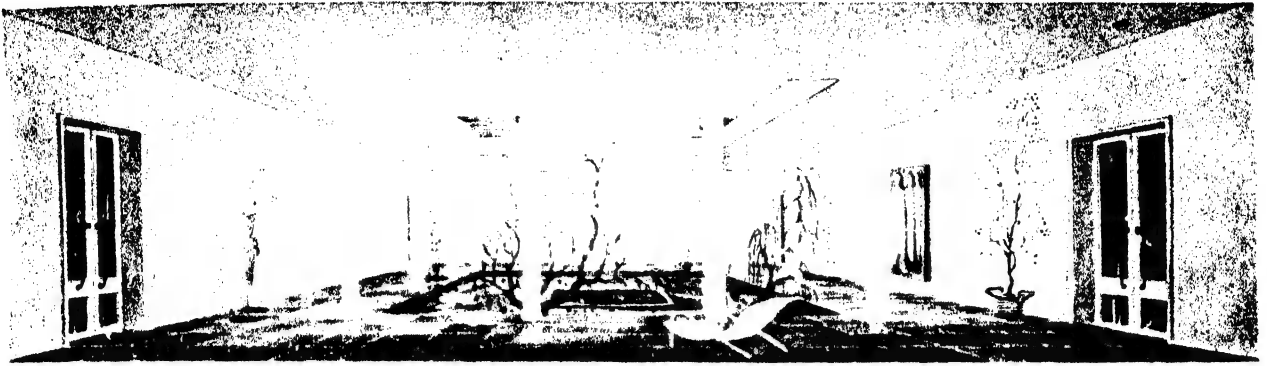
P. Bonatz



Conference hall

Salle de conseil

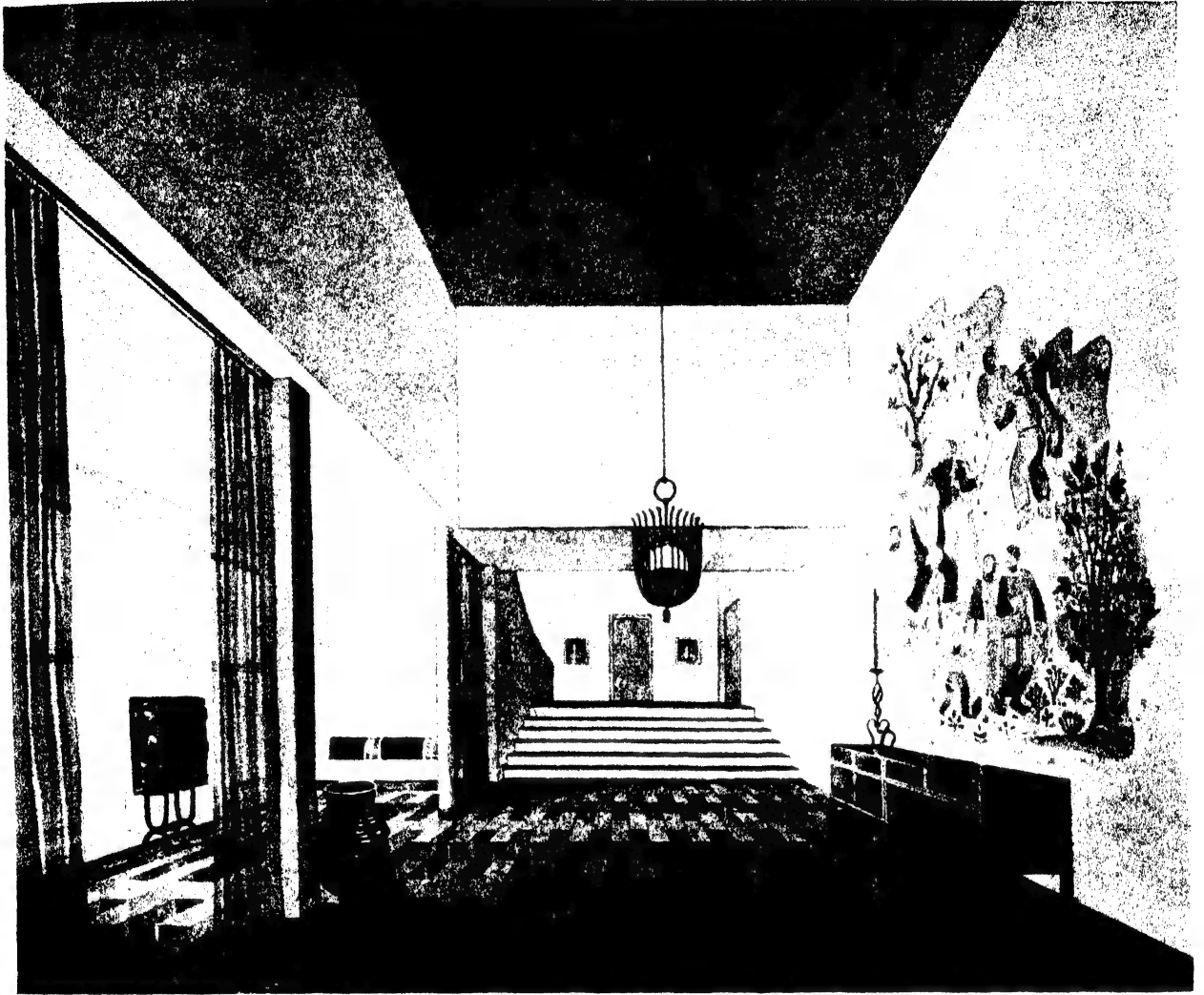
II. Kämmerer



Atrium and refreshment room of a club

Atrium et buvette de club

H. Kämmerer



Hall of a club

Hall de club

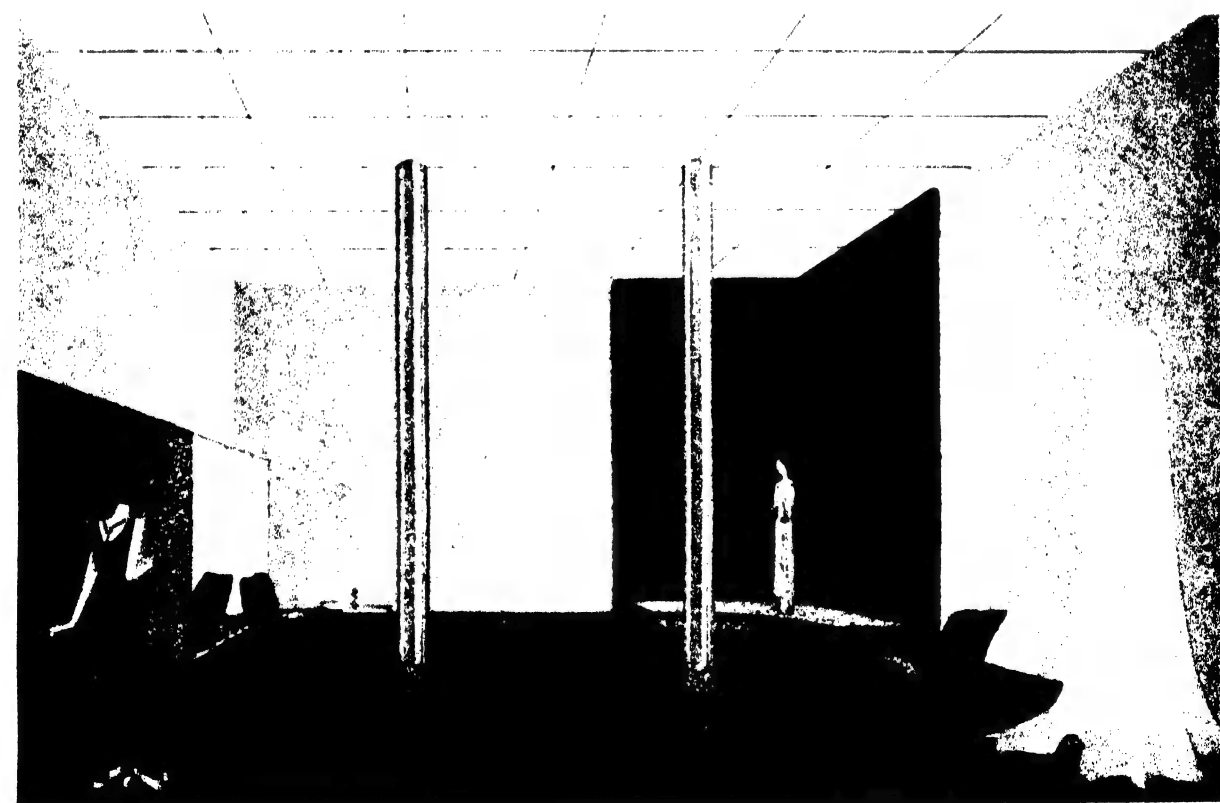
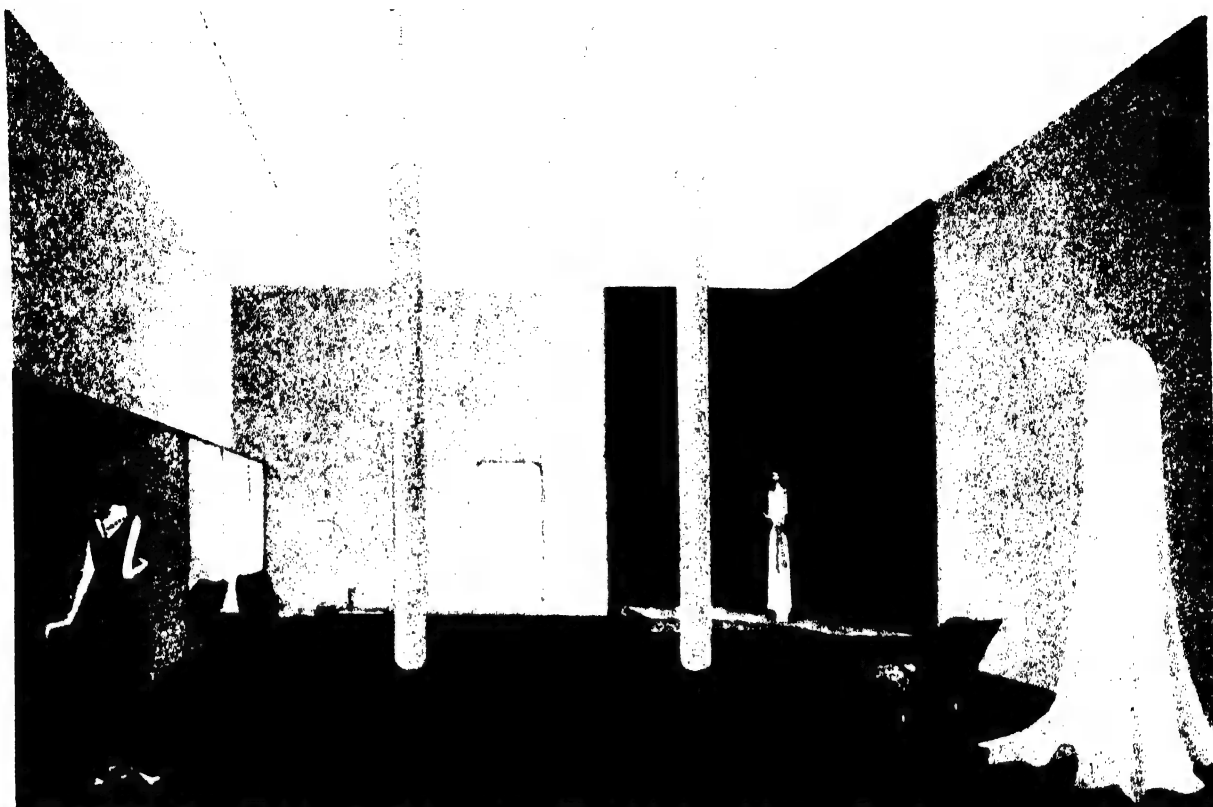
H. Kämmerer



Fashion salon

Salon de couture

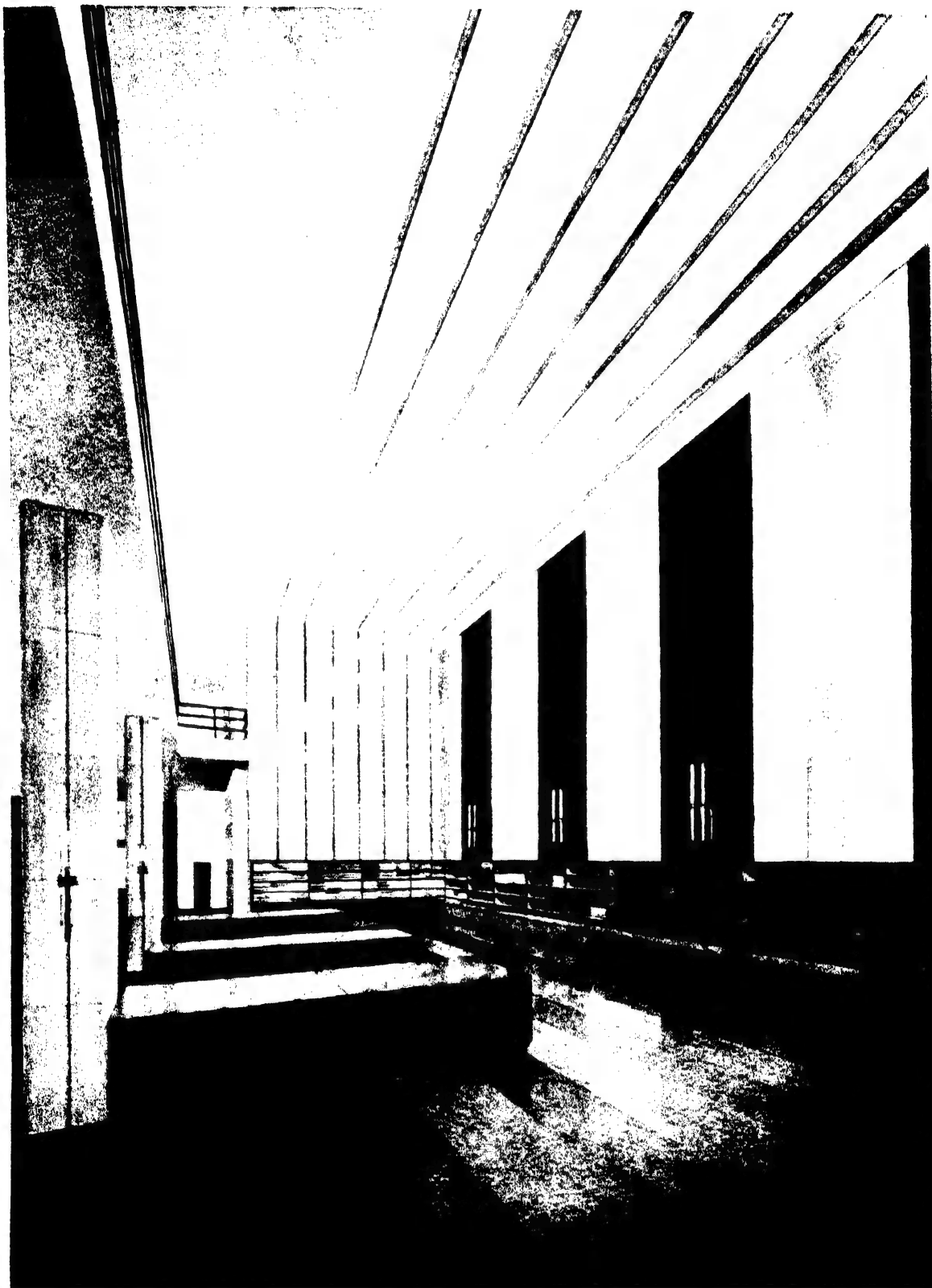
G. Weiss



Fashion parlour in two colourings

Salon de couture en deux coloris

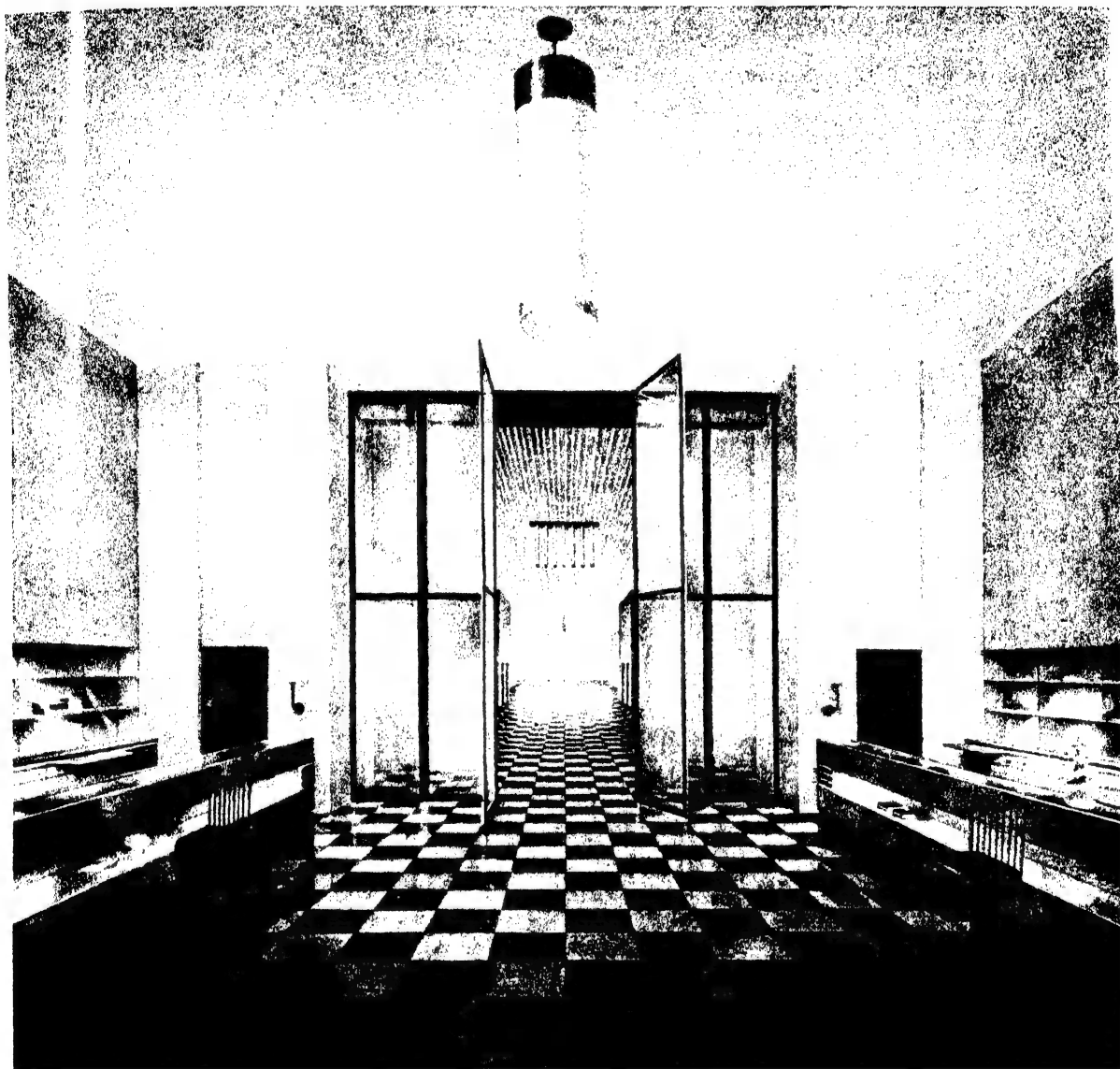
M. Ufer



Interior of a large store

E. Fahrenkamp

Hall de grand magasin



Confectioner's shop and café

Salon de thé

B. Pfau



Sales room of a porcelain factory

G. Apprich
1924

